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Thesis

THE VALUE OF DRAMATIZATION IN THE JUNIOR HIGH SCHOOL

Submitted by

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( A. B., College of Saint Elizabeth, 1918)

In partial fulfillment of requirements for the  
degree of Master of Education

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First Reader: Everett L. Getchell, Professor of English, Boston University  
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I wish to express my sincere appreciation to Dr. Everett L. Getchell of the School of Education, Boston University, for his careful, kindly supervision of my thesis and to Dr. Getchell and Mr. Franklin C. Roberts of Boston University, and Miss B. Fitzgerald of Holyoke High School, for thoughtful suggestions. I also want to thank the teachers and principals who answered my questionnaire. The assistance of all helped me, immeasurably.



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I.

Introduction



THE VALUE OF DRAMATIZATION IN THE JUNIOR HIGH SCHOOL

"Would you like to use the Reader's Guide to Periodical Literature?" I asked my stranger friend.

"Yes, indeed," she answered. "I am interested in a special subject, The Value of Dramatization in the Junior High School."

"Why I have just spent months on that particular problem," I replied. "Come share with me the results of my research. You know, I always thought that dramatization was a potent educational factor, but this past year I determined to discover for myself and others, The Value of Dramatization in the Junior High School. I proceeded by seeking "something old and something new, something borrowed" and something true, to prove my statement. Let me give you a detailed plan of my work.

I defined dramatization as any purposeful project of the classroom or assembly hall acted out by students under the guidance of a teacher. I granted that the material might be original or based on text book information. I limited my proposition to the Value of Dramatization in the Junior High School because I had been connected with that department of school work and because I believed "at no other period in school life is creative dramatic training so needed as in the sixth, seventh, eighth and ninth grades. ---Valuable as it is in all the grades, it can be of really significant service in solving the problems of this most difficult time in a child's life."<sup>1</sup>

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1. Creative Dramatics - Winifred Ward - Page 9.





In four major ways I endeavored to prove my proposition. I presented "something old" by placing before the reader authentic statements taken from the literature on the subject - the opinions and convictions of persons eminent in junior high school work, the ideas and results of teachers who had experimented with dramatization in the schools, and the practical proofs of play value and dramatization interests for school children of junior high school age, presented by teachers, church workers, and producers of children's plays. I offered "something new" by summarizing points of information from questionnaire sheets which had been submitted to the principals and teachers in the junior high schools of Holyoke, Springfield, West Springfield, Chicopee, Chicopee Falls, Longmeadow, and Washington, D. C. I demonstrated how "something borrowed" entered the problem by showing that modern educational movements found quick response in dramatization work. I supported this part by stating personal experiences in the writing, directing, and producing of dramatization work with all sections of Junior I - II - III. I finished with something true by submitting a year's program of suitable dramatization or assembly material, original work, which had been tested and found valuable to junior high school students.



## II.

### Part I

#### GENERAL BACKGROUND FOR PROBLEM

Authentic Statements from Literature on the Subject





## GENERAL BACKGROUND FOR PROBLEM

### Authentic Statements from Literature on the Subject

Now, let us examine Part I - authentic statements taken from literature on the subject. From the many diverse opinions advanced I selected three statements upon which all writers seemed to agree: Dramatization offers enjoyment; Dramatization has social values; Dramatization presents real educational advantages.

### DRAMATIZATION OFFERS ENJOYMENT

Stranger friend, do you agree that dramatization offers enjoyment? Do you think that "the fascination which a play holds for children is almost universal.... with the result that the only opportunity for satisfying their hunger for the theater lies in the movies. Every mother and father knows how unsuitable for children are the average motion pictures with their adult emotions and passions. Yet children flock to them in such numbers as to cause real alarm to all who are concerned with their welfare".<sup>1</sup> No wonder Alice Minnie Herts claims that "The Children's Educational Theatre did not develop to demonstrate a pedagogical theory, but simply to supply a hitherto unsupplied though universal demand - the demand of children and young people for interesting entertainment".<sup>2</sup> "Then simply as a source of recreation as an indoor sport, if for no weightier educational reason, the drama demands a place in the schools. It is an

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1. Creative Dramatics - Winifred Ward - page 245.

2. The Children's Educational Theatre - Alice Minnie Herts - page 1.



exercise, a sport, in which both sexes can participate on equal grounds, for it is equally masculine and feminine."<sup>1</sup> Moreover, the enthusiasm of the pupils in creative dramatic classes is an interesting commentary on this free type of work. Some of them say,

"I like dramatics because it gives us a chance to use our own ideas and imaginations."

"One has a chance to put in one's own originality."

"I have never been bored one minute in dramatics",<sup>2</sup>

and Harriet Finlay-Johnson adds, "and one other plea for the dramatic method of teaching in school; it makes for greater happiness of both scholars and teachers. We all do our best when we are happy."<sup>3</sup>

Says John Dewey, probably one of the greatest living educational philosophers, in his Schools of Tomorrow, "All peoples of all times have depended upon plays and games for a large part of the education of children. Play is so spontaneous and inevitable that few educational writers have accorded to it in theory the place it held in practice or have tried to find out whether the natural play activities of children afforded suggestions that could be adopted within school walls. Plato among the ancients and Froebel and Pestalozzi, among the moderns are the two great exceptions."<sup>4</sup>

Need I tell you that children of junior high school age delight in dramatic work? Should I portray their happy faces, their bright eyes, their tense interest, their whole-hearted

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1. Drama in the Schools - Drama 16:102 D'25.

2. Creative Dramatics - Winifred Ward - page 3.

3. Dramatic Method of Teaching - Harriet Finlay-Johnson - page 28.

4. Drama in the Schools - Luzerne Westcott Crandall - Drama 16:99-100 D'25.





response? Let me quote, "When one sees drama thirsty children pouring noisily into these auditoriums, there to become hushed and rapt under one of the oldest of human spells, one feels with Edward Yeomans: "The literary diet for children is composed of fairy stories, fables, myths, and folk tales, the older the better because these have been attested by the attrition of hundreds of years and have never worn out..... They make bone and sinew, blood and nerve, and are the only soil in which the roots of their mature life can always find moisture away down under the parched ground of the work-a-day world".<sup>1</sup> Note the force and significance of these words,

"To train youth to know, to do, and to enjoy are the fundamental aims of present day education. But only until very recently indeed have we realized the great significance of training youth to make worthy use of leisure time and its effect upon character-building. We cannot train all youth to be great thinkers or great doers. But we may train them to be great enjoyers of the best because we all 'must needs love the highest when we see it' and the school is the place to give youth the opportunity of seeing the highest in drama and thus to build 'better audiences for better plays and better plays for better audiences'. Some educate to know, to do and enjoy -- but the greatest of these is to enjoy."<sup>2</sup>

For

"The wisest men that e'er you ken  
Have never deemed it treason  
To rest a bit and jast a bit,  
And balance up their reason, --  
To laugh a bit and chaff a bit,  
And joke a bit in season."<sup>3</sup>

- 
1. Children's Theatres and Plays - Constance D'Arcy Mackay - page 30.
  2. Drama in the Schools - Luzerne Westcott Crandall - Drama 16 D'25.
  3. Twelve Plays - Edwin Van B. Knickerbocker - page 280.



Yes, dramatization in the junior high school offers enjoyment. Authentic sources prove the statement, present day classrooms and auditoriums with student audiences and pupil actors demonstrate the proof.

#### DRAMATIZATION HAS SOCIAL VALUES

Now let us advance to Point 2 -- Dramatization has social values. Stranger friend, is it not true that "all men have the dramatic instinct? The play activities of little children show their tendency to imitate the activities, poses, mannerisms, costumes, and even the voice and speech of their elders".<sup>1</sup> Claude M. Wise in Dramatics for School and Community observes: "The wise teacher will take advantage of the dramatic instinct of boys and girls. It were poor teaching indeed not to utilize an educative force ready at hand rather than to be sought afar, natural rather than artificial; palatable rather than distasteful; expressive rather than repressive."<sup>2</sup> For, "the more we study childhood the more we see how this age is shot through and pervaded by the dramatic instinct".<sup>3</sup> "Thus we see that in this period nature is more molten and plastic than it will ever be again. It has more possibilities of good and evil, is most curious, most imitative, most susceptible, most prone to try on every new temperament, to essay in a feeling way every and any new role, like a vine that is in the commutating stage, before it has clasped a support,

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1. Educational Dramatics - Donald MacLean Tower - page 1.
  2. Typical Plays for Secondary Schools - Webber & Webster - preface - page iv.
  3. The Children's Educational Theatre - Alice Minnie Herts - page 102.





up which it will climb".<sup>1</sup>

Dramatization influences junior high school students in many ways. They love its beauty, its harmonious words, its new ideas and events. Through it they seek adventure for "there one may run the round of pleasure and pain vicariously, rise to heights of accomplishment) or sink to the haunts of misery and vice without so much as soiling the garment's hem".<sup>2</sup> Then too, they realize its value. Does not Pageantry inspire cooperation?" "In a school it draws into service every department, with every instructor and every pupil..... It makes such coopération appeal as desirable, because it at the same time offers opportunity for the expression of the liveliest sort of individualism - for that sort of self-expression which is the joy of living. Coöperation that does not over-subordinate the individual, self assertion that is at the same time coöperation, - these would seem very tenable social ideals."<sup>3</sup> /

During the past fifty years sweeping changes have transformed school procedures. Today, educational aims stress the idea that students must be prepared for service. So we find that, "dramatic study is likely to be widely used in the future because of the gradual change in emphasis which is coming about in education. Training children for social usefulness is by modern educators considered of more value than merely storing their intellectual

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1. The Children's Educational Theatre - Alice Minnie Herts - page 105.
  2. Drama in the Schools - Luzerne Westcott Crandall - Drama 16:99-100 D'25. Mrs. L. A. Miller, Chairman of the division of literature - Federated Women's Clubs of America.
  3. Dramatization for School and Community - Claude Merton Wise - page 73.





cupboards with facts."<sup>1</sup> "The wider problem of education," writes Kilpatrick, "is much concerned to build attitudes and appreciations. In so doing it builds the heart of a child; and out of the heart are the issues of life. And sometime in the future, when education has fully realized the value of drama in helping to solve this wider problem, those who have been looking ahead to the next act will find how really great are the possibilities in drama for children 'if you can only catch them when they're young.'" <sup>1</sup> "For the pupil is a social being. What other students think and do is of prime importance. Each student stimulates his fellows and is stimulated by them. Public opinion is formed when the stimulus is toward thinking in the right direction."<sup>2</sup> Consequently, "teachers realize that properly directed work in dramatics develops the student's power of self-expression through its training in the coördination of mind and body; that it makes for social efficiency, both in the development of the spirit of team-work and in the inculcation of a knowledge of social usages; that it quickens the powers of visualization and auditization that it tends to deepen the student's knowledge of human nature".<sup>3</sup>

4 "After all the biggest thing in the lives of our boys and girls is going to be the task to be men and women among men and women, and any school study that deals with the working of the human mind and heart is of the utmost value to them. To a certain extent we are all properly players in our daily lives. A proper

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1. The Next Act in Children's Dramatics - Winifred Ward - Drama 18:147-8 F. '28.
  2. Assemblies for Junior and Senior High Schools - Galvin and Walker - page 3.
  3. Plays for Classroom Interpretation - Edwin Van B. Knickerbocker - Introduction viii.





dramatic training is an important preparation for life itself; the nurse, the physician, the salesman, the welfare expert - every man or woman with a definite work calling for the powers of mind and heart - has to play a part. The rôle of a friend is an absorbing and exacting one. Self control, power of quick analysis of character and passing mood and mental state, effective expression of just the thought and feeling that one should show at any given time - all these are important factors in the great art of being men and women, among men and women."<sup>1</sup>

#### DRAMATIZATION PRESENTS REAL

##### Educational Advantages

You see dramatization does offer enjoyment, you note that it has social values. Let me prove a third point - Dramatization presents real educational advantages. It promotes culture, stimulates the intellect, and awakens the emotions.

"Good plays," to quote a recent writer, "have infinite cultural influence on young people. They provide wholesome entertainment, stimulate appreciation of the stage, develop a sense of what is and what is not worth-while in the theatre, and incite greater familiarity with literature."<sup>2</sup>

And while thinking of the cultural value of dramatization answer these questions, "Who knows what goes on in the mind of a child? What images of beauty, what new emotions are born in the putting on of a new personality? Does a trail of imaginary

- 
1. Plays for Classroom Interpretation - Edwin Van B. Knickerbocker  
- page 262.
  2. Short Plays for Young People - Webber and Webster -





purple swirl about the feet of an East Side boy king? Does the forgotten pinkiness of a wisp of peach blossom against the blue sky glow once more in the mind of a little Sleeping Beauty in a country schoolroom?" You say, you do not know the answers, but this you do know ("that whatever of beauty, of poetry, of creative imagination, of quaint philosophy lies dormant in the child's mind may be awakened at the magic touch of make-believe."<sup>1</sup>

"Pictures, music and plays satisfy the pupils' hunger for the beautiful. A child from a crowded, squalid home is here surrounded with a liveliness he feels is his..... His tastes are educated above the cheap and sordid. The more fortunate child is enriched by this environment of fine things as well. For every student the assembly affords cultural opportunities and pleasures above those he could procure for himself."<sup>2</sup> Truly, dramatization may be made a force in education so far reaching that under its organized impulse the entire character may be developed, mind quickened, sympathies broadened, ambitions ennobled, and bodies lifted and remade."<sup>3</sup>

Surely, intellectual stimulation pervades dramatization. It offers training in correct speech, voice culture, good oral English, memory work, analysis of character, the artistic faculties and general values. "The oral English training which is involved, with its development of vocabulary, voice and diction, is a tremendous help to every child in learning to express himself."<sup>4</sup>

"The training that the dramatic work affords will develop an

- 
1. Dramatizing Child Health - Grace T. Hallock - pages 76-77.
  2. Assemblies for Junior and Senior High - Calvin and Walker page 2.
  3. The Children's Educational Theatre - Alice Minnie Herts - pages 66-67.
  4. Creative Dramatics - Winifred Ward - page 9.



ability that will be evident in any oral reading. One of the chief reasons that our boys and girls read aloud no better than they do is that they are not in the habit of seeking to understand just what the thought and feeling are in any passage they read, and if they do realize these they have not developed the art of making the thought and feeling evident in the way they read. In the dramatic work, these matters are emphasized."<sup>1</sup>

"The children thus learning to get up and talk will certainly be the valued impromptu speakers in high school affairs and in later life."<sup>2</sup> "The prominence of memory in the teaching process lends the dramatic method another element of desirability. Thorndike's experiments have shown that verbal thought-material is forgotten many times more rapidly than motor skills..... Whenever it is possible, therefore, to tie up the verbal memory process with the motor memory process, it is surely economy to do so. Dramatizations obviously effect such blending of the mental and motor memory processes."<sup>3</sup>

"But in no way, probably, do children derive so much value from dramatization as from the analysis of character which it involves. [The people must be understood before they can be impersonated, and the discussions which precede the actual playing of the story clear up questions of motives, conduct, and the results of good and evil acts. The opportunity here afforded the teacher for helping the children to gain a true perspective on life, to judge moral values, and to grow in tolerant understanding

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1. Plays for Classroom Interpretation - Edwin Van B. Knickerbocker - page 262.
  2. Grade Assemblies - W. B. Bussewitz - El. School J - 27:41-5 S'26.
  3. Dramatics for School and Community - Claude Merton Wise - pages 92-93.





of society, is greater, perhaps, than in any other school activity."<sup>1</sup>

Then too, "it awakens, fosters and develops the artistic faculties..... It trains the voices and the bodies of the young actors to that vocal beauty and bodily rhythm and poise in which as a people we are conspicuously lacking. It broadens the human sympathies of these same characters".<sup>2</sup>

And what George P. Baker has said of The Educative Value for Children in Acting Shakespeare's Plays may be applied to all well-directed dramatization numbers. "It may develop promptness, exactness, coöperation. It supplies safe food for the imagination. It widens and deepens sympathy for human beings of all kinds..... the product is education, refinement, cultivation, a building up for these children of the humanities."<sup>3</sup>

What about the training of the emotions in the junior high school? Do children build right attitudes? Do students demonstrate true appreciations? Do pupils have toleration and understanding of their neighbor? You ask these questions, stranger friend, and I reply, "At no other time, probably, is there so great an opportunity for the schools to build fine attitudes and appreciations, to inspire children with a love for high standards and ideals. Now, the material and methods used in creative dramatics, dealing as they do with actions and their effects are such as to afford a unique opportunity for character building, and a teacher of personality and ideals will find that there is scarcely a limit to the possibilities the subject offers for

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1. Creative Dramatics - Winifred Ward - page 34.

2. Drama in the Schools - Drama 16:102 D'25.

3. The Educative Value for Children in Acting Shakespeare's plays  
- George P. Baker - in The Children's Educational Theatre -  
Alice Minnie Herts - page 121.





the education of the junior high school pupils."<sup>1</sup>

In dramatization work attitudes are constantly formed "attitudes toward standards of right and wrong, toward existing institutions, toward qualities of character and personality"<sup>2</sup>.... "toward one another, toward school, home, community, toward good literature and good drama."

"Adolescence is a highly emotional period - a period when the child can scarcely repress his feelings, yet is ashamed to give vent to them. Introspective and over sensitive he often becomes morbid from living with his own unhealthy thoughts. Creative dramatics gives him a wholesome outlet for his emotions. Emotion is not only given an outlet in creative dramatics but it is refined and guided into legitimate channels.... The overbearing boy gratifies his desire for importance by playing King Robert, in Robert of Sicily, and as the dramatization progresses comes to realize the beauty of humility in the man of high degree."<sup>5</sup>

"Self-consciousness often makes life miserable for the thirteen year old boy. Because he is growing rapidly he feels awkward and blundering. He wishes to appear well before people but he is so frightfully sensitive that he usually makes a very poor impression."<sup>6</sup> Dramatization work helps him to overcome this defect, and shows him how to acquire ease of expression, stability, and poise.

It does something more, it teaches the values of sympathy,

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|----|------------------------------------|------------|
| 1. | Creative Dramatics - Winifred Ward | - page 11. |
| 2. | Ibid.                              | - page 28. |
| 3. | Ibid.                              | - page 29. |
| 4. | Ibid.                              | - page 9.  |
| 5. | Ibid.                              | - page 10. |
| 6. | Ibid.                              | - page 10. |





tolerance and understanding. "As we see our foibles, weaknesses, casuistries, hypocrites, and cowardices laid bare before our eyes we feel ourselves to be not merely, as Shaw has said, passive or "flattered spectators", but "guilty creatures sitting at a play", and so become part of the drama like the guilty King in Hamlet."<sup>1</sup> "Seldom can better opportunities for the building of right attitudes toward life be found than during the process of dramatizing stories."<sup>2</sup> For, dramatization in the junior high school awakens, guides and directs strong emotions.

"If language were not incontestably our highest art, music would be," said Goethe. "How much of this birthright of splendor, the English language, are children receiving in the theatre?"<sup>3</sup> "The study of English has or should have two definite and distinct ends in view. The first end is that of leading the child to an understanding, comprehensive, appreciative, retentive knowledge of the literary heritage of English-speaking peoples; the second is that of bringing him to a facile and masterful expression, both in writing and speech, of his native tongue. The dramatic activity, in the form of an organized children's theatre and regularly scheduled classes in playwriting, can be used as a means of accomplishing these ends."<sup>4</sup> But "only through the public school may we begin to realize the mighty potential value of the theatre in our national life and build better audiences for better plays

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1. The Ethical and Religious Value of the Drama - Ramsden Balmforth - page 6.
  2. The Next Act in Children's Dramatics - Winifred Ward - Drama 18:147 F. '28.
  3. Children's Theatres and Plays - Constance D'Arcy Mackay - page 2.
  4. The Little Theatre in School - Lillian Foster Collins - Conclusion 20:148 Feb. '30.





and better plays for better audiences".<sup>1</sup> For in Some Aspects of Modern Education, Professor John Dewey states: "It is in education more than anywhere else that we have sincerely striven to carry into execution what James Truslow Adams has recently called "the great American dream": the vision of a larger and fuller life for the ordinary man, a life of widened freedom, of equal opportunity for each to make out of himself all that he is capable of becoming."<sup>2</sup>

In history, geography, civics, in art, music and in literature "the perfect fabric for creative dramatics," true appreciation is developed through dramatization, and childish instincts

- "1. The Communicative instinct - to talk and listen.
- 2. The Dramatic instinct - to act, to make believe.
- 3. The Artistic instinct - to draw, paint, model.
- 4. The Musical instinct - to sing and dance.
- 5. The Inquisitive instinct - to know the why of things.
- 6. The Constructive instinct - to make and invent."<sup>3</sup>

are properly guided. Yes, emotions are trained, right attitudes are built.

So, stranger friend, by placing before you the opinions and convictions of persons eminent in junior high school work, by presenting ideas and results of teachers who had experimented with dramatization in the schools and by stating practical proofs of play value and dramatization interests for school children of junior high school age presented by teachers, church workers, and producers of children's plays I have proved The Value of Dramatization in the Junior High School. In my first division "something old", I have shown that Dramatization offers enjoyment;

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- 1. Drama in the Schools - Luzerne Westcott Crandall - Drama 16:99 D'25.
  - 2. Some Aspects of Modern Education - John Dewey - School and Society 34 July-December 1931 - page 581.
  - 3. Dramatics for School and Community - Claude Merton Wise - page 96.



Dramatization has social values; Dramatization presents real educational advantages. One final conclusion remains - authentic literature demonstrates The Value of Dramatization in the Junior High School.

For, "as educators accept the ideas of Dewey and Parker, and the other leaders, they are paving the way for many kinds of creative activities, recognizing that the creative is the richest life, both for the individual and society".<sup>1</sup>

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1. Creative Dramatics - Winifred Ward - page 8.



### III.

#### Part II

#### SPECIFIC APPROACH TO PROBLEM

#### Study of Questionnaires





## SPECIFIC APPROACH TO PROBLEM

## Study of Questionnaires

Now, stranger friend, let me advance to Part II. At this point what did I do? I offered "something new" by summarizing points of information from questionnaires which had been submitted to the teachers and principals in the junior high schools of Holyoke, Springfield, West Springfield, Chicopee, Longmeadow, and Washington, D. C. I drew my conclusions from the answers of one hundred teachers, sixteen principals and two hundred twenty-one students. My report follows:

The school, the city, and the number of teachers responding from each school are found in Table I; the principals' names and the schools represented in Table II.

Two different questionnaires, sent to each school building, the Principal Questionnaire, consisting of four questions, all general in nature, the Teacher Questionnaire, consisting of seven questions, five of them specific, applying to the teacher's individual class, and two general, pertaining to all junior high school classes, follow.

Tabulation in a detailed way of the teachers' and principals' answers to the questionnaires is found throughout this report. Specific answers to each question are recorded and grouped under the three main headings: Dramatization offers enjoyment; Dramatization has social values; Dramatization presents educational opportunities. Definite conclusions are drawn.

The questionnaires are analyzed as follows: Teacher



Table I.

SCHOOLS AND CITIES REPRESENTED. NUMBER OF TEACHERS ANSWERING.

<u>SCHOOL</u>	<u>CITY</u>	<u>NO. of TEACHERS ANSWERING</u>
Highland Junior High School	Holyoke	11
Joseph Metcalf Junior High School	Holyoke	12
H. B. Lawrence Junior High School	Holyoke	3
Morgan Junior High School	Holyoke	8
West Street Junior High School	Holyoke	2
Central Street Junior High School	Springfield	6
Chestnut Street Junior High School	Springfield	8
Forest Park School	Springfield	6
State Street Junior High School	Springfield	9
Van Sickle Junior High School	Springfield	2
Center Junior High School	Chicopee	7
Kirby Junior High School	Chicopee	7
Memorial Junior High School	Chicopee	3
Taylor Junior High School	Chicopee Falls	4
Longmeadow Junior High School	Longmeadow	2
West Springfield Junior High School	West Springfield	2
Langley Junior High School	Washington, D. C.	6
Former Junior High School Teachers		2





Table II.        SCHOOLS REPRESENTED.        PRINCIPALS RESPONDING.

<u>SCHOOL</u>	<u>PRINCIPAL</u>
Highland Junior High School	Mr. Edwin J. Keough
Joseph Metcalf Junior High School	Mr. Francis Murphy
H. B. Lawrence Junior High School	Mr. John J. Lynch
Morgan Junior High School	Mr. E. J. Scanlon
West Street Junior High School	Miss Agnes M. Kelliher
Central Street Junior High School	Mr. John L. McCommons
Forest Park School	Mr. Arthur T. Talmadge
State Street Junior High School	Mr. Raymond E. Parker
Van Sickle Junior High School	Mr. S. O. Smith
Center Junior High School	Miss Mary R. Allaire
Kirby Junior High School	Miss Mary J. Dillon
Memorial Junior High School	Miss Ethel T. Dyer
Taylor Junior High School	Miss Mary Trumbull
Principal and Superintendent of Longmeadow Schools	Mr. B. D. Remy
Langley Junior High School	Mr. Chester W. Holmes
Former Principal of H. B. Lawrence Junior High School - now Afternoon Supervisor Holyoke High School	Mr. J. F. Ganey



## Principal Questionnaire

Name \_\_\_\_\_

School \_\_\_\_\_

1. From a general and from a specific standpoint why do you consider dramatization valuable in the junior high school?
  
  
  
  
  
  
  
  
  
  
2. Please mention in a somewhat detailed way a piece of dramatization work, presented in one of the classrooms or in the auditorium of your building. Describe its educational, civic, social or moral reaction upon the students.
  
  
  
  
  
  
  
  
  
  
3. Why do you consider the assembly a necessary part of your school curriculum?
  
  
  
  
  
  
  
  
  
  
4. How have your pupils and your building benefited by dramatization or assembly work?





## Teacher Questionnaire

Name \_\_\_\_\_

School \_\_\_\_\_

Class \_\_\_\_\_

1. What do you consider the chief merit of dramatization for pupils of junior high school age?
2. In what particular subjects have you found dramatization valuable?
3. Why have you found dramatization valuable in these subjects?
  - a.
  - b.
  - c.
4. Please ask your class members why dramatization appeals to them. State below three popular answers.
  - a.
  - b.
  - c.
5. Mention a dramatization number which has been presented in the classroom or in the auditorium under your direction. How did this selection assist your students? Ask the class. Please record a few of the pupils' answers.
6. Has dramatization helped you in your club work? If so, how?
7. Why do you consider the Assembly period valuable to the student?



questionnaire, Principal Questionnaire - question 1; Teacher Questionnaire - question 2; Teacher Questionnaire - question 3; Teacher Questionnaire - question 4; Teacher Questionnaire - question 5 and Principal Questionnaire - question 2; Teacher Questionnaire - question 3; and finally Principal Questionnaire - question 4. Table III presents this method of procedure.

Answers to Teacher Questionnaire - question 1 -

What do you consider the chief merit of dramatization for pupils of junior high school age?

reveal the fact that the question should perhaps have read

What do you consider the chief merits etc.

for very few teachers answered in the singular.

The possibilities of enjoyment offered by dramatization and recorded by teachers are expressed in Table IV under the headings:

1. It stimulates interest.
2. It appeals strongly to those bored by routine work.

The social values of dramatization recorded by teachers, are expressed in Table V under the headings:

1. Dramatization develops poise.
2. Dramatization enriches the pupils experiences.

The educational opportunities recorded by teachers, are expressed in Table VI under the headings:

1. It stimulates the intellect.
2. It awakens the emotions.
3. It promotes culture.

Tabulation of all replies shows that 51 statements express the





Table III.

## TABULATION OF QUESTIONNAIRE RESULTS. METHOD OF PROCEDURE.

Teacher Questionnaire	( Question 1	(
Principal Questionnaire	( Question 1	( Merits of Dramatization.
Teacher Questionnaire	( Question 2	( Subjects in which Drama-
	(	tization is of Value.
Teacher Questionnaire	( Question 3	( Why valuable?
Teacher Questionnaire	( Question 4	( Appeal of Dramatization.
	(	( Statements of Students.
Teacher Questionnaire	( Question 5	( Outstanding Dramatization
Principal Questionnaire	( Question 2	( Productions.
Teacher Questionnaire	( Question 6	( Dramatization in Club Work.
Teacher Questionnaire	( Question 7	( Assembly
Principal Questionnaire	( Question 3	( Why valuable?
Principal Questionnaire	( Question 4	( Value of Dramatization
	(	( to School.



Table IV.

## MERITS OF DRAMATIZATION. ENJOYMENT POSSIBILITIES.

<u>Statements</u>	<u>Number making statements</u>
Dramatization offers enjoyment.	
A. It develops the imagination.	10
1. Boys and girls like to pretend.	1
2. "Let's pretend" has been one of the most popular games since the world began.	1
B. It stimulates interest.	1
1. Gives pupils chance to perform.	4
2. Gives opportunity for pupil activity.	3
3. It gives action, allowing pupils to enter into the sayings, doings and feelings of others.	1
C. It appeals strongly to those bored by routine work.	2
1. Outlet for energy.	3
2. Mental relaxation.	2
3. Means for using surplus energy.	2
4. Everyone enjoys "strutting on the stage" or seeing others do it.	1
<hr/>	
Total number stating	
Dramatization offers enjoyment	31





Table V.      MERITS OF DRAMATIZATION.      SOCIAL VALUES.

<u>Statements</u>	<u>Number making statements</u>
Dramatization has social values.	
A.   Dramatization develops poise.	25
1.   It gives confidence.	10
a.   Pupil overcomes self-consciousness.	7
b.   Pupil loses self.	1
c.   Pupil develops self reliance.	1
d.   Pupil acquires balance.	1
2.   It encourages self expression.	7
a.   Pupil gains power to express thoughts with naturalness.	1
b.   Pupil overcomes embarrassment in oral work.	1
c.   Improves pupil's expression before others.	1
B.   Dramatization enriches the pupil's experiences.	1
1.   It develops personality.	2
a.   Gives expression to personality.	1
b.   Gives expansion to personality.	1
c.   Encourages initiative.	1
d.   Teaches consideration for others.	1
e.   Affords opportunity to study influential personalities.	1
f.   Demands cooperation with others.	1
2.   It offers a cultural background.	2
3.   It provides a social environment.	4
4.   It teaches good citizenship.	5
<hr/>	
Total number stating Dramatization has social values	75



Table VI. MERITS OF DRAMATIZATION. EDUCATIONAL OPPORTUNITIES.

<u>Statements</u>	<u>Number making statements</u>
-------------------	---------------------------------

Dramatization presents real educational advantages.

A. It stimulates the intellect.	67
1. It develops thought.	1
a. It gives the pupil an opportunity for correct interpretation.	6
b. It develops originality.	2
c. It develops memory.	2
a'. Leads to more lasting retention.	1
d. It develops ingenuity.	1
2. It makes the work more real.	10
a. Participation in this sort of creative work gives them a vivid sense of the reality of a subject.	2
b. Understanding by doing.	2
c. Gives them a keener appreciation of the reality of the experiences of the characters in the selection being dramatized.	1
d. Reasoning	1
3. It improves spoken English.	
a. Self-expression	11
b. Oral expression	10
c. Pronunciation	5
d. Voice control	3
e. Teaches them to talk before people	3
f. Aids enunciation	2
g. Articulation	2
h. Voice training	2
B. It awakens the emotions.	18
1. It arouses feeling.	
a. Furnishes something definite to do.	3
b. It vivifies and gives feeling for the new medium of expression.	1
c. Gives an understanding of and a liking for the fine points of characters by being those characters.	1





Table VI. Continued.

<u>Statements</u>	<u>Number making statements</u>
2. It produces forcible impressions.	1
a. Visualizes facts.	4
b. Fixes lesson points.	2
c. Has auditory values.	1
d. Splendid impressions for object minded.	1
e. Clarifies and vitalizes the plot of stories.	1
3. It helps spiritually.	1
a. To have a greater opportunity to express that feeling for others and with others which is a part of their spiritual growth - merit of dramatization.	1
b. The pupil puts himself in the character presented and through self-activity learns the truths of life which would be bare and meaningless if presented in lecture form.	1
C. It promotes culture.	2
1. It raises students' standards.	1
a. Gives greater appreciation of the text.	2
b. Develops desire to do in a more finished manner.	1
<hr/>	
Summary:	
Dramatization stimulates the intellect	67
Dramatization awakens the emotions	18
Dramatization promotes culture	6
<hr/>	
Total number stating dramatization presents real educational advantages	91



fact that Dramatization offers enjoyment, 75 that Dramatization has social values, and 91 that Dramatization presents real educational advantages.

Summary:

Number of statements made..... 197.  
 Number stressing possibilities of enjoyment... 31... 16%.  
 Number stressing social values..... 75... 38%.  
 Number stressing educational opportunities... 91... 46%.

Conclusions drawn from the teachers' responses to

Question 1 are:

1. Dramatization with junior high school pupils offers enjoyment for it develops the imagination, stimulates interest, and appeals strongly to those bored by routine work.
2. Dramatization with junior high school pupils has social values for it develops poise by giving confidence and encouraging self-expression; it enriches the pupils' experiences by developing personality, offering a cultural background, providing a social environment and teaching good citizenship.
3. Dramatization with junior high school pupils presents educational advantages for it stimulates the intellect by developing thought, making the work more real, and improving spoken English; it awakens the emotions by arousing feeling, producing forcible impressions, and helping spiritually; it promotes





culture by raising students' standards.

#### Answers to the Principal Questionnaire - Question 1 -

From a general and from a specific standpoint why do you consider dramatization valuable in the junior high school?

indicate that from a general standpoint principals express 20 statements. With 9 statements they support the educational opportunities of dramatization under the heading:

1. Dramatization affords an opportunity to the wise teacher to utilize just another avenue of approach.

With 11 statements they support the social values of dramatization under the headings:

1. Pupils taking part receive training not otherwise attainable.
2. The age for unconscious acting is the junior high school age.
3. Dramatization is a cohesive force, holding up the morale of the entire student body.

This information is given in Table VII.

As shown in Table VIII, principals, from a specific standpoint, make 39 statements. With 17 statements they support the educational opportunities of dramatization under the headings:

1. Dramatization arouses interest.
2. It secures proper emotional response.
3. It has a cultural and refining influence on the participants.

With 22 statements they support the social values of dramatization



Table VII.

## MERITS OF DRAMATIZATION FROM A GENERAL STANDPOINT

## Principals' Statements

	Number making <u>statements</u>
Educational Opportunities of Dramatization	
1. Dramatization affords an opportunity to the wise teacher to utilize just another avenue of approach.	2
a. Energizes and vitalizes the lesson.	3
b. Interpretation of literature with an emotional tone.	1
c. Requires close reading, fuller interpretation.	1
d. Enrichment of the curriculum for bright pupils.	1
e. Provision of profitable use for leisure time.	<u>1</u>
Total	9
Social Values of Dramatization	
1. Pupils taking part receive training not otherwise attainable.	2
a. Affords adolescent child perfect opportunity for self-expression.	2
b. Brings forth character work.	2
c. Builds up personality and poise.	1
d. Affords new means of self-expression not before realized.	1
e. Guidance so that pupils benefit without a waste of time.	1
2. The age for unconscious acting is the junior high school age.	1
3. It is a cohesive force, holding up the morale of the entire student body through allied activities such as ushering, printing tickets and posters, serving on stage crew, selling tickets.	<u>1</u>
Total	11





Table VIII.

MERITS OF DRAMATIZATION FROM A SPECIFIC STANDPOINT		Number making statements
Principals' Statements		
I. Educational Opportunities.		
A. Intellectual	(1. Dramatization arouses interest.	
	( a. Appeals to the eye as well as to	
	( the ear.	3
	( b. Impressions are strengthened.	2
	( c. Solves the problem of correlation.	1
	( d. Aids in group work.	1
	( e. Varies the program.	1
	( f. Develops special abilities.	1
	( g. Stimulates classroom work.	1
	( h. Furnishes stimulation to learn	
( portions of literary works.	1	
B. Emotional	(2. It secures proper emotional response.	2
	( a. Gives color.	1
	( b. Relieves routine.	1
	( c. Helps pupils toward right attitudes,	
( toward social, political and		
( economic problems.	1	
C. Cultural	(3. It has a cultural and refining influence	
	( on the participants. ✓	<u>1</u>
Total		17
II. Social Values of Dramatization.		
1. It gives the pupil a chance for cooperative effort.		4
a. Trains pupils participating in responsibility		
and service.		1
b. Trains pupils to be good audience members.		1
c. Demonstrates class and club work.		1
2. It gives pupil command of himself.		4
a. Tends to remove embarrassment.		2
b. Takes mind off himself.		2
c. Submergence of self.		2
d. Acting always requires most careful		
preparation.		1
"we learn by doing"		2
e. Action and gesture lend meaning to literature.		1
f. Readiness to receive criticism.		<u>1</u>
Total		22



under the headings:

1. It gives the pupil a chance for coöperative effort.
2. It gives the pupil command of himself.

Summary:

Number of statements made from a general standpoint....	20.
Number stressing educational opportunities.....	9..45%.
Number stressing social values.....	11..55%.
Number of statements made from a specific standpoint...	39.
Number stressing educational opportunities.....	17..44%.
Number stressing social values.....	22..56%

The conclusions drawn from the principals' replies to Question 1 are:

From a general and a specific standpoint dramatization is valuable in the junior high school. Dramatization offers educational opportunities; it has social values.

A final examination of Question 1 shows that both teachers and principals firmly believe that dramatization in the junior high school has educational and social values. Two points stand out distinctly:

Teachers favor the educational values of dramatization.

Principals favor the social values of dramatization.

Question 2 - Teacher Questionnaire -

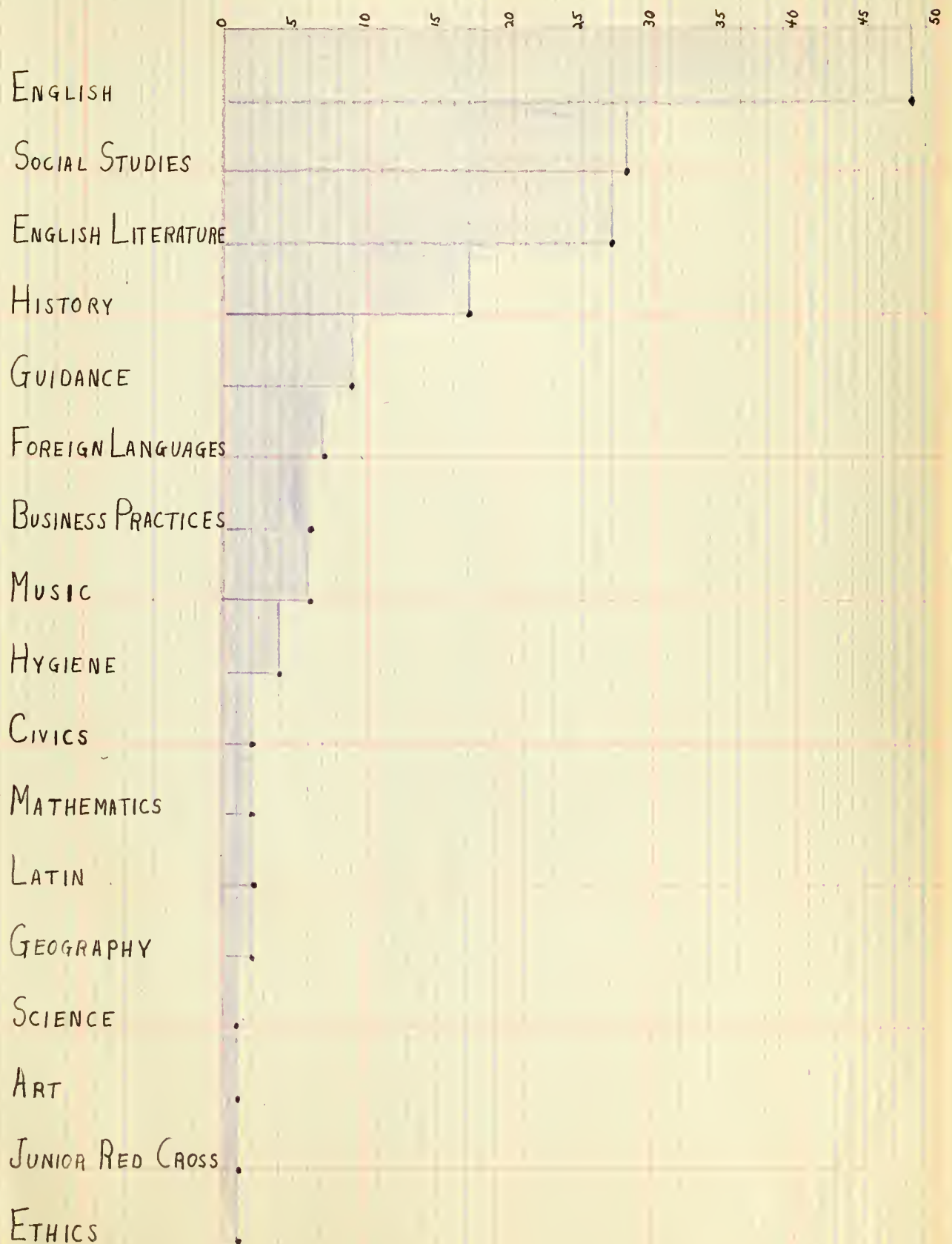
In What particular subjects have you found dramatization valuable?

brings interesting information. As seen in Chart I, 48 teachers specify that dramatization is valuable in English, 28 teachers





• DRAMATIZATION VALUE IN SUBJECTS •  
 • TEACHERS' • STATEMENTS •





speak for Social Studies, 27 for English Literature, 17 for History, 9 for Guidance, 7 for Foreign Languages, 6 for each of the following subjects: Business Practices and Music, 4 for Hygiene, 2 for each of the following subjects: Civics, Mathematics, Latin, Geography, 1 for each of the following subjects: Science, Art, Junior Red Cross and Ethics.

### Answering Question 3 -

Why have you found dramatization valuable in these subjects?

teachers tell why they have found dramatization valuable in the subjects just listed. 31 statements in Table IX stress the value of dramatization in English

8...26%...emphasize possibilities of enjoyment.

5...16%...emphasize social values.

18...58%...emphasize educational opportunities.

45 Statements in Table X stress the value of dramatization in English Literature

15...33 1/3%...emphasize possibilities of enjoyment.

30...66 2/3%...emphasize educational opportunities.

53 statements in Table XI stress the value of dramatization in Social Studies

17...32%...emphasize possibilities of enjoyment.

9...17%...emphasize social values.

27...51%...emphasize educational opportunities.

11 statements in Table XII stress the value of dramatization in Guidance

11...100% ... emphasize social values.





Table IX. VALUE OF DRAMATIZATION IN ENGLISH

Thirty-one statements made.

A. Enjoyment Possibilities

1. Dramatization encourages originality.	
a. Gives practice in the use of dignified language.	2
b. Encourages freedom of expression.	2
c. Writing of original plays.	1
d. Re writing of long ones.	1
e. Writing conversations and simple dialogues.	1
f. Ability in conversation.	1
	<hr/>
	Total 8
(8 - 26% stress enjoyment possibilities.)	

B. Social Values

1. Dramatization broadens students.	
a. Pupils inquire into social life of periods presented.	1
b. They express an increased desire to read plays.	1
c. They seek worth-while books.	1
d. They learn the messages of plays.	1
e. It is inspirational.	1
	<hr/>
	Total 5
(5 - 16% stress social values.)	

C. Educational Opportunities

1. Dramatization simplifies teaching.	
a. Stimulates thought.	2
b. Gives right emotional attitude.	2
c. Vivifies high spots to be remembered.	2
d. Fixes action and characters in minds of students	2
e. Encourages pupil participation.	1
f. Makes work attractive.	1
g. Creates atmosphere.	1
h. Expressive intelligent reading can be most easily taught by means of spirited dialogue.	1
i. Gives personal contact with pupils.	1
j. Trains voice.	1
k. Most effective weapon against crani in the English class.	1
l. Gives ease in appearance before class.	1
m. Inducement to work hard.	1
n. Makes subject clear to more children.	1
	<hr/>
	Total 18
(18 - 58% stress educational opportunities.)	



Table X. VALUE OF DRAMATIZATION IN ENGLISH LITERATURE

Forty-five statements made.

Number  
making  
statementsA. Enjoyment Possibilities

1. English Literature lends itself to dramatization.	1
a. Aid in quickness and clarity of interpretation.	6
b. Interesting subject matter for research.	3
c. Lasting impression of selections.	2
d. Interesting extra work for superior pupils.	1
e. Interesting material for slower pupils.	1
f. Varied form of review.	1
<hr/>	
Total	15

(15 - 33 1/3% stress enjoyment possibilities.)

B. Educational Opportunities

1. Dramatization in English Literature produces the following good results:	
a. Awakens interest.	7
b. Improves oral expression.	4
c. Encourages originality.	3
d. Makes characters real.	3
e. Helps imagination.	3
f. Checks on enunciation, pronunciation, comprehension.	3
g. Assists memory.	2
h. Gives better understanding of subject matter.	2
i. Appeals to the emotions.	1
j. Provides motivation.	1
k. Visualizes incidents in literary works.	1
<hr/>	
Total	30

(30 - 66 2/3% stress educational opportunities.)





Table XI. VALUE OF DRAMATIZATION IN SOCIAL STUDIES

Fifty-three statements made.

A. Enjoyment Possibilities

1. Dramatization lends interest to subject.	5
a. Vitalizes dead material.	5
b. Historical phases made vivid and vital.	3
c. Gives knowledge of experiences not common to children.	1
d. Strong impression of important historical events.	1
e. Teaches appreciations.	1
f. Presents concrete material.	1

Total 17

(17 - 32% stress enjoyment possibilities.)

B. Social Values

1. Dramatization develops right attitudes.	
a. Helps right understandings.	3
b. Meaning of good citizenship.	2
c. Ideals of loyalty and patriotism.	1
d. Ideals of country.	1
e. Meaning of government activities.	1
f. Valuable lessons in nationalism and internationalism.	1

Total 9

(9 - 17% stress social values.)

C. Educational Opportunities

1. Dramatization stresses important educational points.	
a. Fixing of important points.	4
b. Definite impressions.	3
c. Research.	3
d. Realism.	3
e. Correct understanding of text.	2
f. Correlation of subject matter.	2
g. Retention.	2
h. Color, life, vividness.	2
i. Background.	1
j. Initiative.	1
k. Revival of past.	1
l. Accuracy.	1
m. Memory.	1
n. Learn events by reenacting them.	1

Total 27

(27 - 51% stress educational opportunities.)



Table XII.

## VALUE OF DRAMATIZATION IN GUIDANCE

Eleven statements made - all social values.

Social Values

- |   |   |
|---|---|
| 1. Dramatization in Guidance furnishes an opportunity for character training.                       | 1 |
| a. Shows child its relation to the community.   | 3 |
| b. Character talks may be presented in a sugar coated way.  | 1 |
| c. Qualities which make for fine and right living may be portrayed.                                 | 1 |
| d. Lessons of character training, usually only theories, may be made practical.                     | 1 |
| e. Pupils may learn some socially desirable thing which cannot be taught easily, any other way.     | 1 |
| f. Pupils accept more readily and remember better morals presented in plays rather than in lessons. | 1 |
| g. Valuable aid in teaching ethical characteristics of a good citizen.                              | 1 |
| h. Furnishes an acquaintance with every day activities.   | 1 |





17 statements in Table XIII stress the value of dramatization in Foreign Languages

11...65%...emphasize possibilities of enjoyment.

6...35%...emphasize educational opportunities.

7 statements in Table XIV stress the value of dramatization in Business Practices

7...100%...emphasize social values from a practical standpoint.

5 statements in Table XV stress the value of dramatization in Music

5...100%...emphasize possibilities of enjoyment

3 statements in Table XVI stress the value of dramatization in Mathematics

3...100%...emphasize educational opportunities.

29 statements in Table XVII stress the value of dramatization from a general point of view.

Dramatization in all subjects makes the work more interesting, provides activity, both physical and mental, and gives a better understanding of subject matter. In English it encourages originality, broadens students and simplifies teaching; in English Literature it produces many good results; in Social Studies it gives interest to the subject, develops right attitudes, and stresses important educational points; in Foreign Languages it makes the work interesting; in Business Practices it establishes a business atmosphere and provides motivation; in Music it furnishes enjoyment; in Mathematics it increases ingenuity; and in Guidance it furnishes an opportunity for character training. In other words dramatization in all



Table XIII.

## VALUE OF DRAMATIZATION IN FOREIGN LANGUAGES

Seventeen statements made.

A. Enjoyment Possibilities

1. Dramatization makes the work interesting.	3
a. Practice in speaking French or German.	2
b. Vocabulary devices.	2
c. Learning of idiomatic expressions.	1
d. The Charade.	1
e. Concentration in reading.	1
f. Cooperation of all in presentation of work.	1
	<hr/>
Total	11

(11 - 65% stress enjoyment possibilities.)

B. Educational Opportunities

1. Dramatization calls forth:	
a. Knowledge of customs of strange people.	2
b. Self-confidence.	1
c. Good pronunciation.	1
d. Careful interpretation.	1
e. Good memory work.	1
	<hr/>
Total	6

(6 - 35% stress educational opportunities.)





Table XIV.

## VALUE OF DRAMATIZATION IN BUSINESS PRACTICES

Seven statements made - all social values.

Social Values from a Practical Standpoint

- |   |   |
|---|---|
| 1. Dramatization establishes a business atmosphere and provides motivation.   |   |
| a. Develops responsibility.   | 1 |
| b. Understanding of business situations.  | 1 |
| c. Actual contact with business problems.   | 1 |
| 2. In Business Practice, the dramatization allows for a continuous piece of imaginary business which the children carry on for about nine months. | 1 |
| a. Less effort required on teacher's part to sustain interest.  | 1 |
| b. Children accept responsibility.  | 1 |
| c. Pupils learn more by "doing" than by hearing about how to do.  | 1 |



Table XV.

## VALUE OF DRAMATIZATION IN MUSIC

Five statements made - all enjoyment possibilities.

Enjoyment Possibilities

When there is dramatization in the music work:

- |  |   |
|--|---|
| a. Pupils look forward to the period, they do not dread it.            | 2 |
| b. Difficult selections are made simple and interesting for the class. | 1 |
| c. They learn by doing.  | 1 |
| d. They realize the value of music for entertainment.                  | 1 |

Table XVI.

## VALUE OF DRAMATIZATION IN MATHEMATICS

Three statements made - all educational opportunities.

Educational Opportunities

In Dramatization work:

- |  |   |
|--|---|
| a. Life interests are visualized for pupils. | 1 |
| b. Reality and appeal of work are increased. | 1 |
| c. Ingenuity of pupils is developed.         | 1 |





Table XVII.

## GENERAL IDEAS

Twenty-nine statements made.

A. Educational Opportunities

1. Dramatization gives a better understanding of the work.	1
a. Clarifies ideas.	3
b. Gives foundation for assimilation of facts.	3
c. Aids memory.	2
d. Enriches background.	2
e. Condenses important points.	2
	<hr/>
Total	13

(13 - 45% stress educational opportunities.)

B. Enjoyment Possibilities

1. Dramatization makes work more interesting.	2
a. Ideas are presented in an artistic manner.	2
b. There is retention of concrete examples.	2
c. Pupils desire to act and see others act.	2
d. The work is concrete.	1
e. The work becomes vital.	1
	<hr/>
Total	10

(10 - 34% stress enjoyment possibilities.)

C. Social Values

1. Dramatization provides activity, both physical and mental.	1
a. It provides activity for a great number in a short space of time.	2
b. It affords avenues of approach through seeing, hearing, feeling, thinking and talking.	1
c. Its activity stirs pupils whose minds are usually closed against helpful suggestions.	1
d. It brings forth the shrinking pupil who would otherwise "blush unseen".	1
	<hr/>
Total	6

(6 - 21% stress social values.)



subjects listed offers possibilities of enjoyment, has social values, and produces educational opportunities.

Truly the study of Question 4 -

Please ask your class members why dramatization appeals to them. State below three popular answers

is one of the most fascinating parts of the questionnaire for the answers show that the children answered spontaneously and eagerly. They make 221 statements. With 30 statements in Table XVIII they stress social values under the heading:

It gives us a chance to be actors sometimes ,  
and members of the audience other times.

With 60 statements in Table XIX they stress educational opportunities under the headings:

1. It helps me in subjects I am studying.
2. It helps me in many ways.

With 131 statements in Table XX they stress the possibilities of enjoyment under the headings:

1. It is fun.
2. It makes work interesting.
3. It makes us understand it better.

Summary:

Number of students' statements.....	221.
Number stressing social values.....	30.....14%.
Number stressing educational opportunities.....	60.....27%.

One conclusion is evident - Children firmly believe in the possibilities of enjoyment.

The answers up to this point have stressed the value of





Table XVIII

## SOCIAL VALUES OF DRAMATIZATION

## Students' Answers

A.	It gives us a chance to be actors sometimes, and members of the audience other times.	1
1.	It is enjoyable.	10
2.	It makes you less bashful.	3
3.	It is like play.	2
4.	We like to entertain our classmates.	2
5.	It is interesting to see what other classes can do.	1
6.	It lets us show good sportsmanship.	1
7.	It stirs us up.	1
8.	It gives you experience for high school plays.	1
9.	It makes you popular.	1
10.	It introduces me to new types of people.	1
11.	It helps us to overcome self-consciousness.	1
12.	It shows what we can do when we have the chance.	1
13.	It gives experience for meeting future problems.	1
14.	I feel that it will help me later in life to meet and talk with people.	1
15.	It helps you to keep your voice from shaking and your knees from knocking.	1
16.	I like to meet new friends.	1
Total		30

(30 - 14% stress social values.)



Table XIX. EDUCATIONAL ADVANTAGES OF DRAMATIZATION

## Students' Answers.

A.	It helps me in subjects I am studying.	1
1.	In history it makes characters more real.	3
a.	History was dry before. Now all history seems a story.	1
b.	Now when I read a page of history the people act on the stage.	1
2.	In French it makes speaking a natural process.	1
a.	It gives practice in speaking.	6
b.	It gives us a better vocabulary.	1
c.	We like to talk in a foreign language.	1
3.	I'm more interested in Social Studies now, great men are more real.	1
4.	I enjoy my English periods more.	1
a.	I like to talk.	4
b.	Dramatized grammar drills make work seem more like play.	1
c.	It helps us to read more intelligently.	1
d.	The small points are better understood.	1
e.	It gives us clear pictures.	1
f.	We have a chance to learn better speech.	1
g.	I like to wear costumes.	1
B.	It helps me in many ways.	
1.	Stories are more real.	19
2.	It gives us confidence and increases our ability.	5
3.	We remember facts better.	4
4.	It makes us notice things we never noticed before.	1
5.	We learn new facts.	1
6.	Costumes give a clearer idea of the times.	1
7.	We gain knowledge from the performances.	1
8.	It is humorous, sometimes.	1
Total		60

( 60 - 27% stress educational possibilities.)





Table XX.

## ENJOYMENT POSSIBILITIES OF DRAMATIZATION

## Students' Answers

A. It is fun.	21
1. We like to be actors and actresses.	13
2. I like to imagine that I am someone else.	5
3. It makes you feel you are those people and you know how they feel.	3
4. It is exciting to watch your friends assume other characters.	2
5. I like to wear costumes.	2
6. We have a chance to act grown up parts.	2
7. It shows what we can do when we have the chance.	2
8. We like to dress for a gala role.	1
9. It's fun to step out of ourselves and become the characters we read about.	1
10. I like it because it gives me joy and I know it gives joy to others.	1
11. I love to imitate.	1
B. It makes work interesting.	28
1. It is more fun than just reading.	5
2. We remember facts about people.	4
3. It makes literary and historical characters "life-like".	2
4. It makes me know characters better.	1
5. It gives variety to the recitation.	1
6. I enjoy my English periods more.	1
7. We find the scenes more interesting.	1
C. It makes us understand it better.	26
1. I want to read more about it.	4
2. It helps us to know the story.	2
3. It lets us see how it was.	1
4. I remember the story longer.	1
Total	131

(131 - 59% stress enjoyment possibilities.)



dramatization. A list of outstanding dramatic numbers, and comments upon these follow. All have been successfully presented by junior high school students. Class I embraces plays adopted from Social Studies. The purposes of these plays are, to promote right attitudes and correct understandings of patriotism, to present heroes and historical events in a vivid, true light. All have social values. Class II includes plays based on English work. Their purposes are to preserve impressive literary works, to furnish students with a cultural background. These plays present educational opportunities from an emotional and cultural standpoint. Class III furnishes plays for Guidance. Their purpose is to present lessons in character formation in an effective way. All have social values. Class IV is a group of plays suitable for Language Training. Their purposes are to develop conversational ability and to make the work vital. These plays have educational, social, opportunities and the possibilities of enjoyment. Class V presents plays for enjoyment. The purposes of these dramatic numbers are to permit freedom, encourage enthusiasm and permit laughter. Classification of all plays is found in Table XXI. Lists of the plays with teacher or pupil comment are tabulated in Tables XXII - XXIII - XXIV - XXV - XXVI. Inspection of the teachers' list shows that 28 plays are based on Social Studies, 24 on English and Literature, 15 on Guidance, 9 on Languages. 14 plays are submitted for pure enjoyment.









Table XXII.

CLASS I

## PLAYS ADOPTED FROM SOCIAL STUDIES

## Teachers' List

<u>Dramatization Number</u>	<u>Comment</u>
1. For Love of Country	Teacher Comment - Insight of home life during Revolutionary War period.
2. Connecticut Valley	Teacher Comment - Original play by pupils.  Pupil Comment - It correlated all our subjects.
3. The Constitutional Convention	Pupil Comment - Now we know why there are two senators, and representatives according to population.
4. The Puritans	Teacher Comment - Thanksgiving play.
5. The Children of Old Glory	
6. Washington, the Man Who Bore the Burden.	Teacher Comment - Better understanding of character of Washington. Kindness to foes. Difficulties that confronted him.
7. The Making of the Constitution	Teacher Comment - Past becomes living. Understand it better.
8. Signing the Armistice	Teacher Comment - Gave the pupils added information.
9. Columbus	Teacher Comment - Original play by class.  Pupil Comment - We collected material for the subject.





Table XIII. Continued.

<u>Dramatization Number</u>	<u>Comment</u>
10. Armistice Day	Teacher Comment - Significance of the day.
11. Marco Polo's Visit to China	Teacher Comment - How little people in Venice knew about China.
12. The Flag Makers	Teacher Comment - Stressed patriotism, honesty, helpfulness.
13. George Washington	
14. World Problems	Teacher Comment - Gave clear and connected picture of world events.
15. In the Home of Washington	Pupil Comment - We learned about Washington's home at Mt. Vernon.
16. Life of Washington	Teacher Comment - Gave idea of true patriotism. Sequence of events clearer.
17. Perfect Tribute	Teacher Comment - Kindness of Lincoln. Pupil Comment - We learned about the feeling between the North and the South.
18. Louisiana Purchase	
19. Thanksgiving Play	Teacher Comment - An original play written by children under supervision of teacher.
20. Social Studies Play	Teacher Comment - Showed hero life.
21. The Framing of the Constitution	Pupil Comment - I understand more about the document.



Table XXII. Continued.

<u>Dramatization Number</u>	<u>Comment</u>
22. Miss Alden's Pilgrim Party	
23. All in a Lifetime	<p>Teacher Comment - 1. Fifty years ago - sketch emphasizing living conditions then. 2. Panorama-Progress made during last fifty years. 3. New Ideas - Dramatization of Science Class presenting New Ideas just beginning. 4. Fifty Years From Now - sketch dramatizing ideas of class as to probable conditions at end of next half century.</p> <p>Pupil Comment - Class became more interested in Current Events.</p>
24. Abraham Lincoln	
25. Taking Stock	<p>Teacher Comment - Gave a better understanding of World War.</p>
26. They Knew Washington	<p>Teacher Comment - One act play based on stories of Washington collected by the class emphasizing his human qualities, and how the people then looked upon him as a Presidential Candidate.</p> <p>Pupil Comment - Great men are just boys grown up who have learned to do things right.</p> <p>History, as well as gossips, often distort characters.</p> <p>Back of every great man were neighbors and a family who loved him.</p> <p>I shall always think of Washington as smiling, now, instead of a stern hero on a marble pedestal.</p>
27. The Lost Prince	<p>Teacher Comment - A Chinese play of the 13th century.</p> <p>Pupil Comment - It made the Chinese seem more real.</p>
28. America for Americans	<p>Teacher Comment - This sketch taught the interdependence of peoples better than a whole text book on the subject might have done. (C)</p>





Table XXIII.

CLASS II

## PLAYS BASED ON ENGLISH LITERATURE

## Teachers' List

<u>Dramatization Number</u>	<u>Comment</u>
1. Who Stole My Jewels?	Teacher Comment - Personification of Declarative, Interrogative, Exclamatory, Imperative sentences. After the play these sentences no longer meant grammar but personifications that could be felt.
2. Hans Brinker	Pupil Comment - We remember the parts we dramatized.
3. Merry Tales of Robinhood	Pupil Comment - It taught us good sportsmanship.
4. The Man Without a Country	Pupil Comment - It was realistic.
5. Rip Van Winkle Legend of Sleepy Hollow	Pupil Comment - It made the stories clear.
6. Jean Valjean	
7. Our English Language	Teacher Comment - Pleasant. Pupil Comment - It gave us a chance to teach others.
8. Longfellow Readings with Pictures	Teacher Comment - Pupils were led to a deeper appreciation of the poet's works.
9. The Merchant of Venice	Teacher Comment - a. Understood whole play better. b. Comedy scene better appreciated. c. Easier to remember exact lines. d. Small points better understood.



Table XXIII. Continued.

<u>Dramatization Number</u>	<u>Comment</u>
10. Christmas Carol	Pupil Comment - We saw the characters vividly. I don't believe I could ever forget Scrooge. Wasn't it fun to be a ghost?
11. Dramatic Reading of Seventeen	
12. An Afternoon with James Whitcomb Riley	Teacher Comment - Original. Biographical facts in the setting of a club meeting.
13. Scenes from Treasure Island	
14. The Story Books before the Judge	Pupil Comment - There is merit in many types of literature.
15. Dramatization of Famous Stories in Literature	Pupil Comment - The people in the stories seemed real.
16. Selections from Julius Caesar	Pupil Comment - We talked distinctly.
17. Selections from Ivanhoe	Pupil Comment - We had a deeper interest in the story.
18. Ali Baba and the Forty Thieves	Pupil Comment - It's more realistic.
19. Alice in Grammarland	Pupil Comment - I learned to sit still when I had to.
20. Myles Standish	Pupil Comment - Made story exciting.
21. A Book Review	Teacher Comment - Scenes used from familiar books. Pupil Comment - It made the book people real.





Table XXIII. Continued.

<u>Dramatization Number</u>	<u>Comment</u>
22. The Magic Voice	Teacher Comment - Better speech week program. Pupil Comment - The class derived pleasure.
23. Sauce for the Goose	Teacher Comment - Better speech week program.
24. Summary of Literature	Teacher Comment - A review of all the Literature studied in the three years of junior high school. Favorite selections from each book were dramatized by committees. These characters in costume stepped from the pages of a huge book - pictures come to life - and acted out sketches showing best characters in each book. Pupil Comment - Character study was made interesting.



Table XXIV.

CLASS III

## PLAYS FOR GUIDANCE

## Teachers' List

<u>Dramatization Number</u>	<u>Comment</u>
1. The Littlest Shepherd	Teacher Comment - Biblical history.
2. Hygiene Plays	Teacher Comment - Plays dealing with proper diet and good personal appearance. Suggestions made more forceful. Meeting present day health demands.
3. A Lesson in Banking	Teacher Comment - Meeting callers in business.
4. Come down to Earth	Teacher Comment - Presented by Girl Reserves.
5. How Slack Alley Changed its Name	Teacher Comment - Original play by Health Club.
6. Building a Character	Pupil Comment - It showed us the value of good habits.
7. Thrift Play - Billy Bates' Bicycle	Pupil Comment - We learned about a budget and the necessity of saving.
8. Dramatizing Deals in Discounts, Bargains	Pupil Comment - It gives more life-like situations.
9. A Right Spirit in the Worker	
10. Fire Prevention	Teacher Comment - It made the children more careful.





Table XXIV. Continued.

<u>Dramatization Number</u>	<u>Comment</u>
11. Dramatization of a Student Council Meeting	Pupil Comment - It was an interesting way to present the work of the council.
12. The White Lie	Teacher Comment - Playlet.
13. The Heroes of Civilization	
14. Health Play	Pupil Comment - We learned the value of cleanliness.
15. Appropriate Dress for a Girl in Junior High School	Teacher Comment - It enabled the girls to select and make dresses suitable to a school girl -- also appropriate shoes and stockings.



Table XXV.

CLASS IV

## PLAYS FOR LANGUAGE TRAINING

## Teachers' List

<u>Dramatization Number</u>	<u>Comment</u>
1. Dramatization of French Songs	
2. Dramatization of Activities in French	
3. Latin Assembly	Teacher Comment - Three Playlets. Pupil Comment - We worked together.
4. Christmas in Peasant France	Pupil Comment - It was a success and I felt that I helped to make it one.
5. Der Pfannkuchen	Teacher Comment - Could not forget - Mochte should like, begegnen with the dative case, rollte weiter idiom "rolled on".
6. Story of Latin Law	Teacher Comment - Taught about ancient and modern law. Learned about Roman customs and clothes.
7. Jeanne D'Arc	Teacher Comment - It gave them an idea of the character as well as of the costumes and customs of the period.
8. Excerpts from Meras	Teacher Comment - Aided children in French conversation.
9. Christmas in Many Lands	Teacher Comment - Original. Music, costumes and customs at Yuletide in many lands. Conversation and songs in language of countries visited.





Table XXVI.

CLASS V  
PLAYS FOR ENJOYMENT

Teachers' List

<u>Dramatization Number</u>	<u>Comment</u>
1. Racketty Racketty House	Pupil Comment - I really felt that I was there playing with those dolls.
2. Dance of the Leaves	Teacher Comment - Halloween Assembly.
3. The Waif	Teacher Comment - A Christmas Play
4. The Banquet	Teacher Comment - After dinner speeches.
5. Six Who Pass While the Lentils Boil	Teacher Comment - Source of great pleasure to pupils.
6. Three Wishes	
7. The Golden Touch	
8. Three Pills in a Bottle	Teacher Comment- Some wanted to stay every night to see others rehearse.
9. Shadow Play - Classical Myths	Pupil Comment - I like the stories of Greek heroes in the Trojan War.
10. A Human Calendar	Teacher Comment - Famous scientists, composers, authors, statesmen. Pupil Comment - It gave us an opportunity to see a picture of each of these.
11. The Snow Witch	Teacher Comment - A Russian Play. Pupil Comment - It helped me to be good in team work.



Table XAVI. Continued.

<u>Dramatization Number</u>	<u>Comment</u>
12. A School Boy's Dream	Pupil Comment - I learned to pitch my voice correctly.
13. The Toy Shop	Pupil Comment - I learned to be graceful. I learned to speak well.
14. Make Believe	Pupil Comment - "It was plenty of fun."





## Summary:

Number of plays submitted.....	90	
Number based on Social Studies.....	28...	31%.
Number based on English and Literature.....	24...	27%.
Number based on Guidance.....	15...	17%.
Number based on Languages.....	9...	10%.
Number for Enjoyment.....	14...	15%.

## Question 2 on the Principal Questionnaire

Please mention in a somewhat detailed way a piece of dramatization work, presented in one of the classrooms or in the auditorium of your building. Describe its educational, civic, social or moral reaction upon the students.

supplies an interesting supplementary list which is found in Tables XXVII and XXVIII. 8 of the principals' selections are based on Social Studies and 6 come under various studies.

## Summary:

Number of plays submitted.....	14..	
Number based on Social Studies.....	8...	57%.
Number based on various studies.....	6...	43%.

A general survey of Tables XXII to XXVIII inclusive convinces the reader that dramatization is widely and successfully used in the junior high school.

## The answers to Question 6 -

Has dramatization helped you in your club work? are clearly shown in Chart II. 16 teachers did not answer, 12 had not used it, 1 had not used it to any extent, and 58 answered that they had used it. 27 of the 58 teachers specify



Table XXVII. SUPPLEMENTARY LIST - PLAYS ADOPTED FROM SOCIAL STUDIES (Table XXII). Principals' Selections.

<u>Dramatization Number</u>	<u>Comment</u>
1. Dramatization of George Washington's Cabinet Meeting	Gave an emotional tone to what was otherwise prosaic. Tended to make vivid what was otherwise academic.
2. Episodes in the Life of Washington	Acquaintance with clothing, habits and manners of time of Washington. Historical information. Patriotic ideals. Character ideals.
3. Dramatization of history and literature selections	Brought forth events of civic and moral value.
4. The Boy's George Washington	Pageant in seven episodes presented February 19, 1932. Pupils lived through the life of Washington. This dramatization fixed the early history of our country in the minds of these pupils as nothing else would.
5. Washington's Inauguration and Inaugural Ball	Educational, civic and moral reactions were as expected and doubtless need not be analyzed. The social effect was striking in that a motion picture taken of the "minuet" as done by the characters served to revive interest in the customs of the times and in the actors of play as well.
6. Election of Class Day Officers  (See Page 69.)	<ol style="list-style-type: none"> <li>1. Class study and discussion.</li> <li>2. Primary Caucus (standing vote).</li> <li>3. Ballots printed.</li> <li>4. Election officers chosen.</li> <li>5. Elections on the day preceding State Election.</li> <li>6. Pupils leave class a few at a time to vote.</li> <li>7. Election officers count votes.</li> </ol> <p>Results: Too numerous to mention; pupils carried out election in a more orderly, efficient and satisfactory way than parents.</p>





## JOSEPH METCALF JUNIOR HIGH SCHOOL

## ELECTION OF CLASS OFFICERS

December 1931

OFFICIAL BALLOT

CLASS OF 1932

Mark a cross (x) aside of the name of the candidate for whom you wish to vote. Place the cross in the square at the end of the name.

## CANDIDATES FOR PRESIDENT

VOTE FOR ONE

James O'Rourke

Edward Welsh

## CANDIDATES FOR VICE PRESIDENT

VOTE FOR ONE

Marjorie Sizer

Theresa Rheaume

Mark a cross in the square aside of the name of the candidate for whom you wish to vote

## CANDIDATES FOR TREASURER

VOTE FOR ONE

Elba Wilder

## CANDIDATES FOR SECRETARY

VOTE FOR ONE

Helen Valliere



Table XXVII. Continued.

<u>Dramatization Number</u>	<u>Comment</u>
7. The Washingtons at Home	<p>Educational - Showed interior furnishings, costumes, customs and music of the 1790's, as well as the dances.</p> <p>Social - Appreciation of the differences in customs, music, and dances, and manners from any time.</p>
8. A Thanksgiving Play	<p>A pupil project from start to finish. Pupils wrote the play, made the costumes, supervised all production work.</p>



Table XXVIII.

## GENERAL SUPPLEMENTARY LIST FOR CLASSES II - III - IV - V

## Principals' Selections

<u>Dramatization Number</u>	<u>Comment</u>
1. Lesson on Transportation	Class was divided into groups. groups of five or six children were under a chairman. One group had dramatization. They wrote their lines. Another had pictures they had drawn. This group held up the pictures and explained them. Another group sang songs of the period represented. This arrangement permitted the teacher to make her assignments with respect to special abilities of individuals. The chief value of course, came about in the preparation of the various stunts which served to motivate the work for a period of many days.
2. Dramatization of Courtship of Miles Standish	Pupils selected parts to be dramatized. Pupils used expressions to fit the scenes. Educational value was tremendous.
3. Dramatization of parts of Ivanhoe	It was done in costume before the assembled eighth grades. It made the story real, helped the classes to picture conditions of that time, and assisted pupils in making correct moral choices.
4. Musical	The least of us had something to contribute - cooperation - a desire to share.
5. The Evolution of the Drama	Graduation program built of three parts: a. A Frivolity Play, b. Two scenes from Shakespeare, c. A Modern Play "The Golden Doors". The effect of this work culturally and educationally both on audience and pupils may well be imagined!





Table XXVIII. Continued.

<u>Dramatization Number</u>	<u>Comment</u>
6. Christmas in Peasant France	Civic reaction on all participating and attending and a wonderful response to the spiritual. I was amazed at the reverent attitude apparent - almost church-like - without any comment on our part.



• DRAMATIZATION • VALUE • IN • CLUB • WORK •  
• TEACHERS' • STATEMENTS •

60

50

40

30

20

10

0

HAD NOT USED IT TO ANY EXTENT

HAD NOT USED IT

COULD NOT USE IT

DID NOT ANSWER

HAD USED IT







the particular clubs in which dramatization is being used. The clubs mentioned are: Courtesy, Safety, Dramatic, Social Ethics, Hygiene, Junior Financier, Library, Classical, Gift, Business Practice, Health, Student Council, Girls' Glee, Readers' and Costume. Table XXIX explains why dramatization is useful in these particular clubs.

For Question 7 -

Why do you consider the assembly period valuable to the students?

interesting answers are recorded. Teachers maintain that the assembly period offers an opportunity for dramatization work. This furnishes the students with healthful and helpful enjoyment and trains them for the worthy use of leisure time. They assert that the assembly has social values since it offers training for public contacts, gives pupils a chance to meet in a social way as an entire body, and gives the audience a flavor of the social sense. They believe that the assembly has educational advantages for it aids in the individual development of the child, it is the teacher's opportunity to present lessons in character building and it holds the interest of all. For the possibilities of enjoyment in the assembly teachers make 33 statements as shown in Table XXX, for social values 76 statements as shown in Table XXXI and for education opportunities 93 statements as shown in Table XXXII.

Summary:

Number of statements made .....	202
It furnishes them with healthful and helpful enjoyment..	33... 17 $\frac{1}{2}$ .
It has social values .....	76... 37 $\frac{1}{2}$ .
It has educational advantages .....	93... 46 $\frac{1}{2}$ .



Table XXIX. USE OF DRAMATIZATION IN CLUB WORK

<u>Statements</u>	<u>Number making statements</u>
1. In Courtesy Club pupils learn by acting; pupils hear, see, do. Pupils learn to do correctly by doing.	3
2. In Safety Club pupils correct errors in an effective way; they learn the correct way of doing things.	2
3. In Dramatic Club there is a desirable relationship between teacher and pupil.	5
a. It promotes "coöperation, initiative, and enthusiasm. b. Children's interest is aroused. c. Girls make costumes for the dramatics.	
4. In Social Ethics Club the application of theories to situations in real life is shown.	1
5. In Hygiene Club lessons are taught in a forceful way.	1
6. In Junior Financier Club business transactions are dramatized.	1
7. In the Library Club the proper use of library books is taught. The opportunities offered by the library are presented. <u>Result</u> - Increased use of the library.	1
8. In the Classical Club - Pupils like to pretend or play at being Romans and in this way learn much about Roman life.	2
9. In the Gift Club the social committee prepare short, simple dramatizations, occasionally, for the entertainment of other members who are sewing or embroidering.	1





Table XXIX. Continued.

<u>Statements</u>	<u>Number making statements</u>
10. In the Business Practice Club members dramatize business situations, e. g. answering the telephone, meeting callers, making change. This adds to the reality of the practice and keeps the interest fully aroused.	3
11. In Health Club pupils write plays and present important health facts.	2
12. In Student Council parliamentary law is made clearer through dramatization. Pupils become more accurate in using it.	1
13. In the Girls' Glee Club individuals present programs. All are anxious to present programs for the school. The club furnishes music for many assemblies.	1
14. I have used dramatization as a means of making characters of fiction more real in my Readers' Club.	2
15. In the Costume Club the girls studied the different types of costumes worn and those typical of the different countries, which created a greater interest in costuming a play.	1
Total	27





Table XXX.

## VALUE OF ASSEMBLY. POSSIBILITIES OF ENJOYMENT.

Teachers' Statements		Number making statements
It furnishes them with healthful and helpful enjoyment.		<u>7</u>
A. Dramatization is particularly valuable to junior high school students because at this age dramatization is a strong factor.		3
1.	It gives them entertainment suited to their age and interests.	2
2.	I have seen children express more joy when given an opportunity to help with a play than at any other time.	1
3.	Everybody wants to take part.	6
B. It stimulates interest in the drama as a worthy use of leisure time.		3
1.	Children naturally love to act, dramatization offers an outlet for the desire.	3
2.	It is a means of recreation.	5
3.	It gives pleasure to those taking part and to those in the audience.	3
Total		<hr/> 33

(33 - 17% It furnishes them with healthful and helpful enjoyment.)



Table XXAI.

## VALUE OF ASSEMBLY. SOCIAL VALUES.

Teachers' Statements		Number making statements
A. Dramatization in Assembly offers training for public contacts.		
1. Provides social activities.		2
2. Pupils emulate one another.		1
3. Pupils gain confidence.		15
4. Develops self-assurance, poise, better speech, three essential assets in character building.		1
5. Enriches experiences of all concerned.		5
6. Life is a drama; dramatization sharpens our wits for it.		1
7. Gives practice in performing before an audience.		2
8. School participates in community interests, ex. Community Chest, Clean Up Week, Fire Prevention Week.		1
9. Dramatization promotes the objectives of junior high school work.		1
B. It gives pupils a chance to meet in a social way as an entire body.		
1. It makes the school act as a unit.		15
2. It shows what other classes are doing.		3
3. Audience participates especially in singing.		2
4. The assembly period is vitally concerned with the formation of intelligent public opinion and can integrate and unify the whole life of the school.		1
5. Stresses value of play.		3
6. Offers worth-while diversion.		2





Table XXXI. Continued.

## C. It gives the audience a flavor of the social sense.

1. Teaches the audience good behavior.	5
2. Teaches proper applauding.	3
3. Teaches courtesy.	5
4. Builds audience etiquette.	2
5. Keeps alive the songs of all people.	1
6. Teaches citizenship.	3
7. Pupils learn from seeing rather from preaching.	1
8. Pupils listening develop interest and loyalty to school.	1
	<hr/>
Total	76

(76 -37% say the assembly has social values.)



Table XXXII. VALUE OF ASSEMBLY. EDUCATIONAL OPPORTUNITIES.

<u>Teachers' Statements</u>		<u>Number making statements</u>
A. It aids in the individual development of the child.		
1. Imparts knowledge.		6
2. Correlates subjects.		3
3. Draws forth executive ability.		4
4. Trains for public speaking.		2
5. Trains memory.		2
6. Gives appreciation.		1
7. Means of exploring various phases of school life.		1
8. Brings out latent talent.		2
9. Encourages use of good English.		5
10. Develops traits.		2
a. poise		16
b. initiative		6
c. originality		2
d. self-confidence		2
e. reliability		2
f. responsibility		2
g. cooperation		1
h. independence		1
i. self-expression		1
B. It is the teacher's opportunity to present lessons in character building.		
1. Augments classroom work and broadens its scope.		1
2. Teaches facts, morals, and manners.		1
3. Improves tastes and ideals of pupils.		1
4. Helps teacher to know and understand the child.		2
5. Principal given opportunity to guide students.		4
6. Meets a need.		1
7. Teaches patience.		1
8. Good for school morale.		3.



Table XXXII. Continued.

<u>Teachers' Statements</u>	<u>Number making statements</u>
C. It holds the interest of all.	
1. Execution of projects.	2
2. Valuable break in general routine of school.	5
3. Arouses spirit of competition	2
4. Sets standards.	1
5. Stirs interest in sluggish minds.	5
Total	<hr/> 93

(93 - 46% say the assembly offers educational advantages.)





One direct conclusion may be drawn from the teachers' answers to Question 7. In this particular question as in all other parts of the questionnaire they accent the educational advantages of dramatization in the junior high school.

Running parallel to Question 7 on the Teacher Questionnaire is Question 3 on the Principal Questionnaire -

Why do you consider the assembly a necessary part  
of your school curriculum?

Principals support the statement that the assembly has social values with 71 statements in Table XXXIII. They claim that the assembly unifies the student body, builds morale when properly used, and creates community spirit. They make 14 statements in Table XXXIV to prove that the assembly presents educational opportunities as it develops valuable appreciations.

Summary:

Number of statements made.....	85.
Number stressing social values.....	71... 83%.
Number stressing educational advantages.....	14... 17%.

The most significant conclusion to be drawn from Question 3 is the principals' strong conviction that the assembly has social values.

Teachers and principals agree that the assembly is valuable to the student. Teachers place emphasis on the educational opportunities of the assembly and principals stress the social values of the assembly.



Table XXXIII.

## VALUE OF ASSEMBLY. SOCIAL VALUES.

<u>Principals' Statements</u>		<u>Number making statements</u>
A. The assembly unifies the student body.		5
a. Gives opportunity for all to think and act about the same materials.		1
b. Emphasizes idea that junior high body is a big family working together for the good of all - Democracy.		1
c. Increases school and class spirit.		2
d. The assembly is the meeting place of the whole school.		5
e. Reaches many at once.		2
f. "To educate the school in the common or integrating knowledges, ideals and attitudes."		1
B. The assembly builds morale when properly used.		7
a. Pupils gain poise and confidence.		3
b. Audience is trained in proper behavior.		4
c. Develops school spirit - Loyalty.		3
d. Develops group idea.		2
e. Pupil senses value of group ideas.		2
f. Develops social intelligence.		3
g. Trains in character building.		2
a'. responsibility		2
b'. service		1
c'. leadership		2
d'. initiative		1
e'. spirit of team work		2
h. Endows pupils with cultural poise, grace and ability.		1





Table XXXIII. Continued.

<u>Principals' Statements</u>	<u>Number making statements</u>
i. Development of individual.	1
j. "To instill desired ideals and virtues."	1
C. The assembly creates community spirit.	
a. Gives opportunity for valuable project work.	1
b. Preserves the cohesion of the organization.	1
c. Gives opportunity for individuals and groups to appear before other individuals of own age.	2
d. Furnishes motive for doing excellent work.	1
e. Gives interest to special groups, ex. orchestra.	1
f. Brings parents into the school.	1
g. Keeps school in contact with public.	1
h. Teaches cultural values.	1
i. Assembly programs enable teachers to capitalize national holidays and keep alive our desirable traditions.	1
j. Teaches proper assembly conduct.	3
k. Provides opportunity for pupils to preside and take part.	1
l. Inspires worthy use of leisure	1
m. Reproduces life situations.	2
Total	<hr/> 71

(71 statements - 84% stress social values of assembly.)



Table XXXIV.

## VALUE OF ASSEMBLY. EDUCATIONAL OPPORTUNITIES.

Principals' Statements	Number making <u>statements</u>
The assembly develops valuable appreciations.	
a. Music appreciation.	1
b. The one taking part has given his best. Satisfactions are in store for the one who has done well - has given pleasure to others. The listener is entertained, instructed and impressed. He learns "assembly conduct" - how to listen, how to appreciate, where to applaud, etc. - in short he learns how to be a "good listener".	2
c. Develops social sense.	2
d. Many pupils will not go further in school. They are entitled to a taste in junior high school of any and all extra curricula activities so prominent in senior high school.	1
e. "To widen and deepen pupils' interests."	1
f. "Motivate and supplement classroom work."	1
g. To develop the aesthetic sense of pupil.	1
h. To develop self-expression.	1
i. "To promote an intelligent patriotism."	1
j. It provides informational talks, lectures, sterioptican, and moving pictures dealing with vocational or avocational interests of the pupils.	1
k. It stresses beauty through dramatization, pictures, music and dancing.	1
l. It widens the pupils' horizons.	1
Total	14

(14 statements - 16% stress educational opportunities  
of assembly.)





Responding to question 4 --

How have your pupils and your building benefited by dramatization or assembly work?

principals present 7 most interesting statements in Table XXXV and 7 in XXXVI. The first 7 indicate that pupils have benefited in a social way, and the last 7 show that pupils have benefited, educationally.

And now, my stranger friend, I conclude Part II. I have offered "something new" for I have summarized points of information from questionnaires which were submitted to one hundred junior high school teachers and sixteen principals. I have found that

1. Dramatization is an important factor in the education of junior high school students.
2. Dramatization has merits for all types of students.
3. Students enjoy dramatization; teachers use dramatization; principals sanction dramatization.
4. Students stress the enjoyment side, teachers the educational, and principals the social side of dramatization.
5. Dramatization vitalizes all school work.
  - a. It vivifies class work.
  - b. It lends interest to club work.
  - c. It enlivens the assembly.





Table XXXV.

## GENERAL COMMENTS ON DRAMATIZATION. SOCIAL VALUES.

## Principals' Statements

1. "Our children have gained poise."
2. "The assembly provides opportunity for pupils to preside and take part."
3. "The assembly may be the nucleus about which is developed a vital interest in, and a love of school."
4. "I consider it a valuable part of our program when conducted largely as pupil activity."
5. "Poise, self-confidence, and ability to express orally and enunciate clearly, are valuable outcomes. The experience itself is healthy."
6. "The coöperative non-constitutional community spirit prevails. A happy atmosphere in which to work and play results and dramatization is our important play."
7. "We rely upon our assembly exercises: to build up a strong school spirit; to raise the morale of the student body; to develop the idea of social unity of the school; to foster a feeling of coöperative improvement, enjoyment and good fellowship; to inculcate habits of social group behavior; to improve powers of appreciation in our pupils so that they may acquire judgment in evaluating ideas and ideals in vocational occupations and leisure time activities." "The pupils look forward to our assemblies and are much disappointed if one is missed. We try to put on attractive and entertaining numbers on the stage, and our large orchestra contributes the instrumental music. The pupils



Table XXXV. Continued.

join in community singing for a small part of the assembly. A pupil chairman (sometimes two divide the honors) always presides; and the control of the entire assembly is vested in that person. Thus it produces responsibility resting on the shoulders of the pupils taking part and brings out their best - always a desirable educational outcome."





Table XXAVI.

## GENERAL COMMENTS ON DRAMATIZATION. EDUCATIONAL OPPORTUNITIES

## Principals' Statements

1. "Pupils who have taken part in the assembly exercises have invariably improved in their school work following such activities."
2. "The assembly gives opportunity for all to think and act about the same material."
3. "Dramatization has awakened appreciation and a desire for the correct and beautiful in our language."
4. "Pupils acquire information that is of value."
5. "The majority of junior high school pupils have hidden secret desires to be actors and actresses to live in the land of "make believe". This brings out that trait in a very clean, truthful, upright, wholesome way. Pupils do not have to resort to bad civic, social or moral practices outside of school hours."
6. "Pupils have benefited by dramatization:
  - A. Improvement of speech and articulation.
  - B. Visualized facts always make for better understanding.
  - C. Individual talents may be expressed and discovered in many cases.
7. "In my opinion there is as much cultural value in preparing and giving a good assembly program as there is in doing any other piece of school work well, while the field of choice and the opportunity of selection are almost without limit."



6. Dramatizations presented in assembly show a wide range of interests.
7. 221 students, 100 teachers, 16 principals emphasize The Value of Dramatization in the Junior High School.



## IV.

## Part III

## CONSIDERATION OF PROBLEM

## Important questions and Answers

## Supplementing Work of Parts I - II





## CONSIDERATION OF PROBLEM

## Important Questions and Answers

## Supplementing Work of Parts I - II

Stranger friend, I see you have some questions. I shall try to answer them. To substantiate my statements, I shall borrow from authentic sources. Please begin.

## DRAMATIZATION OFFERS ENJOYMENT

1. You have stated that dramatization offers enjoyment and have presented this as a major proof for the value of dramatization. Are you justified in this?

Yes, I sincerely believe that I am. Life, at best, is hard and to ease its difficulties, enjoyment must come. Particularly is this true for children, especially those who come from homes where unfortunate conditions prevail.

2. Mention one specific instance in your experience where you felt that children manifested real enjoyment.

Some years ago I had the pleasure of watching little children hasten from many sections of the city to my school building. With flying steps, with twirling caps and half-buttoned coats, and with bright red admission tickets clutched securely in their little hands, they presented a picture of eager delight. Later, I listened to continuous bursts of laughter and innumerable "Ooohs" and "Ahs" from these same children as they watched the play, You're Invited. Surely, they enjoyed it.

3. Do you believe that enjoyment is necessary in education?

Healthful and helpful enjoyment - emphatically, yes.



# DRAMATIZATION HAS SOCIAL VALUES

1. Tell me, what modern educational ideas, from a social standpoint, enter into dramatization work?
  - a. Pupil participation on a large scale.
  - b. Training of the emotions. (To love what is good, and to hate what is evil.)
  - c. Good active team work.
  - d. Training of visual and auditory organs at the same time.
  - e. Learning by doing.
  - f. Learning in an enjoyable way.
  - g. Harmonious relationship of teacher and students.
  - h. Cultivation of aesthetic sense.
  - i. Training for citizenship.
  - j. True appreciations.
  - k. Training for life.
  
2. You mention pupil participation on a large scale. Give me one or two specific examples of this statement.
  - a. I have put on several assembly numbers in which every member of a class of forty-four participated.
  - b. I have supervised and directed two evening performances in which three hundred fifty children or more had an active part.
  
3. Is "team work" necessary in dramatization?

Yes, I believe that "team work" is absolutely essential in dramatization work. In Dramatizing Child Health Grace T. Hallock asserts, "The necessity for the cast and the production staff to work together toward the desired end is one of the most important factors of play production".<sup>1</sup> Then, she quotes,

'Subordination, concession, enthusiasm for small opportunities, modesty on being assigned responsibilities, eagerness to work for a single idea which is not selfish but common - surely all these qualities are called for and developed in any group of amateurs if they undertake even the simplest play of all.'<sup>2</sup>

- 
1. Dramatizing Child Health Grace T. Hallock - page 79
  2. Dramatizing Child Health Grace T. Hallock -  
Emerson Taylor, Practical Stage Directing for Amateurs - pages 124 - 125.





4. Define the term Assembly as you have used it in this discussion.

"The Assembly is the most vital part in the life of the school. It is the one common meeting place. Here school spirit is fostered. Here traffic officers and student council members are installed. Here school honors are conferred; here drives such as the Near East Relief and Red Cross, are launched; here contact with the outside world is made by means of speakers; here community singing is enjoyed; and here plays are enthusiastically received."<sup>1</sup>

Roy E. Abbey,  
Principal Oneida Intermediate School,  
Schenectady, N. Y.

"In many respects the assembly is the most important extra curricular activity of the school."<sup>2</sup>

R. D. Fish,  
Supervising Principal,  
Falconer, N. Y.

"Every live principal today regards his school assembly as the most potent single influence for developing and maintaining school morale."<sup>3</sup>

Francis C. Hickox,  
Principal Norton Junior High School,  
Niagara Falls, N. Y.

"The assembly can really be made a great melting pot where prejudices are made to disappear; a place where new ideas are slipped in; a place where many big social problems are prepared for; a place where the ideas and teachings of the classroom can be made to live."<sup>4</sup>

Truly L. Henry,  
School 3,  
Rochester, N. Y.

- 
1. Assemblies for Junior and Senior High Schools -  
Galvin and Walker - Appendix W -  
Expert Opinions on Value of Assemblies - Page 313
2. Assemblies for Junior and Senior High Schools -  
Galvin and Walker - Appendix W -  
Expert Opinions on Value of Assemblies - Page 312
3. Ibid Page 311
4. Ibid Page 310



## DRAMATIZATION PRESENTS EDUCATIONAL ADVANTAGES

1. What educational advantages did dramatization offer to the children with whom you worked?
  - a. It increased their vocabularies.
  - b. It gave refreshing topics for conversation during recess.
  - c. It stimulated their imaginations.
  - d. It directed their thoughts.
  - e. It broadened their interests.
  - f. It had a refining influence.
2. What great need did dramatization fill for the children with whom you worked?

In many cases, it proved to be an adequate substitute for the movies.

3. What do you consider the greatest educational advantages of dramatization?

Character development - focusing the eye, fastening the ear on the very best, training and directing the emotions.

## ADVERSE CRITICISMS

1. In your questionnaires did you find any adverse criticisms for dramatization?

The following adverse criticisms were submitted:

- a. I think it is better in the elementary grades. Younger children are less self-conscious.
- b. I do not think that dramatization is justifiable if time for it has to be taken from regular work.
- c. From practical experience I would give no strong reason for the justification of dramatization in the auditorium unless the dramatization is a project where the work is done by all children and I do not think the present organization makes ideal dramatization possible.





- d. I feel that we are not justified in taking much time for this work. An occasional brief dramatization might be worth while.
- e. I think too much time is given at present for pretentious affairs.
- f. ---Generally speaking, if the project takes too much time and effort, I think the project is detrimental and defeats its purpose.
- g. ---I do, however, sincerely believe that time should be given during the school day for preparation as outside activities make after school preparations a great burden to teacher as well as pupils.
- h. A play in which coöperation is secured from several departments - art, shop, music, costume designing, is a project of great value. The same play depending on the efforts of one director is an extravagant waste of time. In general, I consider dramatization within the class more valuable.

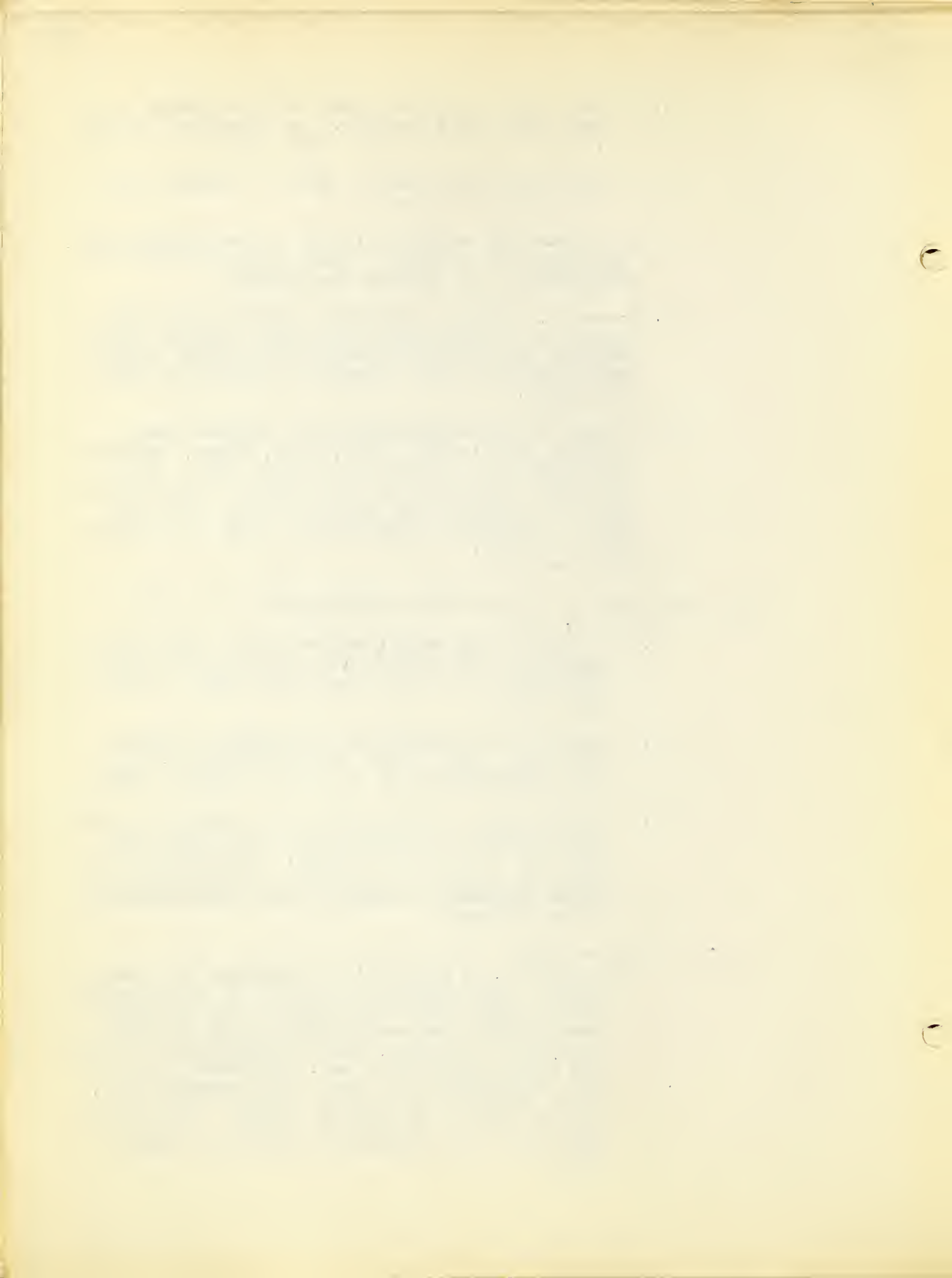
2. How would you answer these criticisms?

- a. If junior high school students are more self-conscious than elementary children then dramatization is just the thing for them, it will help them.
- b. According to present day curriculum, regular work must come first. Is it not possible to use dramatization as a part of regular work?
- c. Dramatization cannot always be a project by all the children. Some must be the actors, and some the audience. In life, three-fourths of the time we are the audience. Should we not train children in school to be proper members of an audience?

d - e - f - g.

At present, dramatization is onerous in some cases. The Assembly has been made a necessary part of the school week but no time has been provided for the preparation of the assembly exercises. However, class projects may be used and class talent utilized. Moreover, we are fast approaching the time when dramatization, in an indirect, if not in a direct form, will become part of the school program. Guidance, club work, and community activities demand this.





h. I have never produced a dramatization number without that cooperation. Dramatization in the classroom is most valuable on a small scale, dramatization in the auditorium is most valuable on a large scale.

3. Did you find any adverse criticism for dramatization in the literature on the subject?

I found one indirect adverse criticism in the Educational News and Editorial Comment of the Elementary School Journal of March, 1926. After speaking of the various uses of the auditorium period the writer says:

"The fact which has been most evident in all this experimentation is that the auditorium period is an unmastered unit forced on the teachers by administrative necessity but not yet actually a part of the school program".<sup>1</sup>

4. How would you answer this criticism?

I agree with the author. If the entertainment of the auditorium period is to be furnished by students, time during the regular school day should be provided for its preparation. No other plan works successfully. However, every school system must be given sufficient time for the adjustment of all details of administration.

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1. Elementary School J. March '26.

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#### RECOMMENDATIONS FOR INDIVIDUAL CONTRIBUTION TO PROBLEM

1. Is it possible for you to quote one or two of your former principals on the value of your dramatizations?

Yes, I offer you the exact words of Mr. John L. McCommons, Principal of the Central Junior High School, Springfield, Massachusetts, and Mr. Chester W. Holmes, Principal of the Langley Junior High School, Washington, D. C. Both were my former principals.





## PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA

Langley Junior High School

First and T Streets, NE

Washington, D. C.

Chester W. Holmes  
Principal

April 2, 1932.

## TO WHOM IT MAY CONCERN:

I am very glad to testify to the splendid work which Miss Helen F. Brennan did at the Morgan Junior High School, of Holyoke, Massachusetts, in the field of assemblies and dramatizations while I was principal of that school. She had a natural gift for writing playlets that could be presented within the assembly period; and she not only wrote them for her own section to perform when it came their turn but she also wrote them for other sections as well. Because they usually bore upon the classroom or school experiences of the pupils themselves, they were highly entertaining and valuable in teaching some very homely and necessary truths to the pupils about themselves - all of which they not only took with very good grace but also with the idea of remedying any undesirable traits brought out. Thus did Miss Brennan, through her playlets, affect for the better the life of the school.

One play of hers in particular deserves outstanding praise; so good was it that I had it presented down here, where it gained highly commendable notices. This play, which she originally wrote for the Morgan School children, took the daily life of school children and built it into a very picturesque romance of gypsy life with colorful costumes and bright, sparkling music with dancing. The pupils not only played their parts but did all of the dancing and instrumental-solo work themselves, while the school orchestra furnished the incidental music. The play bordered on the spectacular and brought in many highly effective educational sequences.

It was always interesting to me to note the reaction of the school audience whenever it was announced that Miss Brennan's section would put on a number for the assembly program; the audience would promptly burst into applause at the mere announcement and then settle back in their seats in hushed expectancy - because they always knew that they would see something of interest, of value, and of entertainment for them.

Chester W. Holmes  
Principal





Springfield Public Schools  
Springfield, Massachusetts

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Central Street Junior High School

John L. McCommons  
Principal

March 18, 1932.

TO WHOM IT MAY CONCERN:

This statement is made for Miss Helen F. Brennan who was associated with me as a teacher assigned to the Morgan Junior High School at the time I was the Principal of that School.

My experience includes ten years in Nebraska and three years in the Canal Zone, Panama in addition to the time I have spent in educational work in Holyoke and Springfield. During the entire period of my experience, I have never been associated with an individual who was superior to Miss Brennan as an organizer of assembly programs. Miss Brennan has a strong dramatic sense and a very unusual ability to direct and bring to pass dramatic numbers of sterling worth which were as instructive as they were pleasing. Her tact and pleasing personality were without doubt important factors in her success.

Very truly,

J. L. McCommons



## CONCLUSION

1. Please summarize the work of Part III.
  - a. Questions on the possibilities of enjoyment, the social values and the educational opportunities of dramatization have been answered.
  - b. Adverse criticisms found in the questionnaires and in the literature on the subject have been tabulated and answered.
  - c. Recommendations have been given to support the value of Part IV - A Year's Program of Dramatizations Suitable for Junior High School.
2. What are your deductions from Part III?
  - a. Answers to the questions show that -  
Dramatization offers enjoyment,  
Dramatization has social values,  
Dramatization presents educational advantages.
  - b. The adverse criticisms are few, they are weak.
  - c. The recommendations of two junior high school principals support the value of Part IV -  
A Year's Program of Dramatizations Suitable for Junior High School.



V.

Part IV.

A YEAR'S PROGRAM OF DRAMATIZATIONS  
SUITABLE FOR JUNIOR HIGH SCHOOLS

(Previously Tested and Found Valuable)





A YEAR'S PROGRAM OF DRAMATIZATIONS  
SUITABLE FOR JUNIOR HIGH SCHOOLS

Stranger friend, here are the plays. Read them over. For junior high school classes they are entertaining and interesting. Each dramatization has the following explanatory details:

Nature of Playlet

Purpose

1. Features of Enjoyment
2. Social Values
3. Educational Opportunities

The numbers are arranged for special months. The plays follow.



A Year's Program of Suitable Dramatizations

<u>School Months</u>	<u>No.</u>	<u>Dramatization</u>
September	1.	"One for All and All for One"
	2.	Don Over
October	3.	As Others See Us.
	4.	His Gift
	5.	A Legend of the Connecticut Valley
November	6.	"Lest We Forget"
	7.	An Old Fashioned Thanksgiving Day
December	8.	Just One Little Doll
January	9.	Just One New Year's Resolution
February	10.	Pa and Ma's Oversight
	11.	No Lessons - No Sports
March	12.	Uncle Sam's Visit
	13.	Treasured Keys - An Irish Story
April	14.	Dramatization of Rip Van Winkle
May	15.	You're Invited - Play
June	16.	Lucky You - Evening Program.





One for All and All for One gives a few valuable thoughts, in early September, to junior high school students. Newcomers to the building are welcomed and made to feel at home.



ONE FOR ALL AND ALL FOR ONE

Characters        40 pupils of Junior II-A

Time                A Friday afternoon in September

Place                Assembly hall.

(The class is grouped on the stage about a small, square table. The boy in the center holds a large American flag.)

Raymond        (Stepping forward.) To the boys and girls of Morgan School, I bring, in the name of Junior II-A, happy September greetings! Today is the first, regular school assembly of this school year and for that reason it is very difficult for the members of this section to appear before you. To meet people for the first time is always trying. However, remembering that strength comes with numbers our entire class now wants to say to all other classes of Morgan School -

"How do you do boys and girls, how do you do?"

All                "How do you do boys and girls?"

Jennie            We are very glad to see you all and we hope you are just as glad to see us. For many days we have puzzled over a suitable assembly program for you. Oh, we just couldn't think, our brains wouldn't work after the long summer vacation. But, one day, Minerva, you know, she is the goddess of wisdom, came to our Latin class and said:

"In the office of the Morgan School is a rare treasure box. Get it and place it on the stage before all the children and then read to them some of the great secrets it holds. I am proud of the Morgan children and I want to share my words of wisdom with them."

That is just what we are going to do. Look, here comes Minerva's box. Now listen carefully Minerva has something to say to every boy and girl.

Sammy            Children of the Morgan School in early September choose one great motto. I would suggest that you take: Labor omnia vincit. -- Work wins everything. Don't you think it is a good one? Nobody in this world gets anything without working for it. Realizing this we, school children, will work together under the one great





motto: Labor omnia vincit. -- Work wins everything.  
 always saying to ourselves in days of discouragement  
 "No one can beat me trying."

Ruth

Children in Morgan School for the first time - those in Grade V and those in Junior I - you are especially welcomed to Morgan. Most boys and girls enjoy our school and we hope that you will be no exception.

Work hard - play harder at the right time and smile all the time - that is all you have to do in our school.

Walter

Now what are we going to have this year? Why, to be sure the best school in the State of Massachusetts, the very best in the United States. We hope to have the happiest, healthiest and best-looking group of boys and girls that this Country boasts of. Join the ranks to make your school first in studies, first in sports and first in honor and glory.

Josephine

Never waste your time. The old Romans once said:  
 Tempus fugit - Time flies.  
 How true that is! Before we know it our school year will have passed away, leaving us with profit or loss. We don't want slackers in our school. If you're a truant you're a slacker, you're something worse, you're a traitor. Don't be a traitor to Morgan, don't be a traitor to yourself.

Arthur

What about the Morgan tardy record! Last year, were many tardy or were just a few tardy? I think that the report shows that many were tardy. Isn't that a disgrace? You can't be late when you go to work; so why can't you learn to be on time now? Can't you get up early, you lazy boy or lazy girl? Life has no place for lazy people, Morgan will not keep a place for them. Wake up, lazy people, wake up!

Sarah

Is Morgan School a good looking building? Yes, then why can't we keep it good looking? Is there any excuse for banana or orange skins on the sidewalk in front of the school, for scraps of paper on the stairways and in the halls, for untidy classrooms? If you remove a banana skin from the sidewalk you prevent an accident, if you pick up paper from the stairway or hall you enroll yourself in the great bureau of service of Morgan School.

Maurice

Always boast of a splendid school spirit. Love your school, cooperate with your teachers, uphold your principal,





help your classmates, root for your teams, applaud your orchestra, hold high the name of Morgan; others have done it, why not you?

Rose

Here are a few Do's for you:

Do your best.  
Do your work.  
Do be on time.  
Do be neat when you come to school.  
Do be polite.  
Do be thoughtful.  
Do be a loyal Morganite.

Stanley

Listen to a few Don'ts:

Don't chew gum. Only a cow chews all the time.  
We don't want cows to come to school, we want boys and girls.  
Don't watch the clock; that will never make the hands move faster.  
Don't blame the teacher when you fail; it's your own fault.  
Don't say - "I forgot" - it's your business to remember.  
Don't run - walk.  
Don't scream - talk.

Mary

If you take Minerva's motto - "Labor omnia vincit" - "Work wins everything" and always say to yourself - "No one can beat me trying" you will be successful. If you remember "Tempus fugit" - "Time flies" you won't waste it. If you follow Minerva's other good words given to you, today, you will be a credit to Morgan and an honor to your Country. See! you claim the flag of the Stars and Stripes! You love the red, the white and the blue. As a school boy or girl you love that flag best when you do your very best in school "every day in every way".

William

United we stand to honor our school and our country's flag, to bring glory to our flag by bringing it to our school. What does Morgan stand for? Listen and you shall hear!

M is for might,  
Get it in right.  
O is for order  
Around the school's border.  
R is for records most rare,  
And those you produce with great care.  
G is for grand  
That's the Morgan school band,  
A is for ace  
Morgan is that in each case  
N is for name,  
That's Morgan's great fame.



Raymond

Now, my friends, you have met Junior II-A and they have met you and you have all agreed to love, honor and respect your school from this minute on. Now, Junior II-A asks you to seal this promise by standing and uniting with them in one rousing cheer from Morgan. Ready boys and girls. Stand and follow the cheer leader on the stage.

(Very slowly)

M \_ O \_ R \_ G \_ A \_ N \_

(Quicker)

M \_ O \_ R \_ G \_ A \_ N \_

(Very quick)

M \_ O \_ R \_ G \_ A \_ N \_

(Very loud)

MORGAN!!!!





A bright boy is temporarily lured to leave school to go to work. His classmates win him back. He is Won Over and his classmates have the satisfaction of bringing him back.



Won Over

Characters Tommy, the grocer boy  
3 shoppers  
Class President and members of the class

Time Early September

Place Scene I - a small grocery store  
Scene II - classroom  
Scene III - grocery store and classroom

## Scene I - a small grocery store

Tommy (White arranging counter) Butter 60¢ a pound; eggs 40¢ a dozen; \$6.00 a week - my first big pay envelope - six wonderful dollar bills. Say, but I'm a lucky boy! Soon I'll be as rich as John D. Rockefeller, and oh, the good times I'll have. Wouldn't I be foolish to go back to school. No more school - no more trouble! Hi - hi - hi - hurrah!

(Two shoppers enter)

Mrs. Marlow Well, if it isn't you, Mr. Tommy! What are you doing here? You ought to be in school. In this little store you'll never make a man of yourself, will he, Mrs. Brown?

Mrs. Brown Why Tommy Burns, stupidity is your name. You left school and you were to be in Junior II this year. Mr. Tommy I never in my life went through the fourth grade of school and I could run this store.

(Another shopper enters)

Mrs. Chase Tommy Burns they tell me you're working here for \$6.00 a week. What's \$6.00? To hear you talk you'd think 'twas sixty-six. Tommy, take my advice, ask the good Lord in Heaven to send you back to school - yes, ask Him to send you back to school.

Tommy Ask the good Lord in Heaven to send me back to school - that's strange, mighty strange.

Scene II - the class meeting  
(Members of Junior II)

Class  
President

The class will please come to order. The minutes



of the last meeting will be omitted. I will open this meeting by asking if any member wishes to address the class.

Joseph                    Mr. President.

Class President        Joseph.

Joseph                I would like to ask what you think about Tommy Burns not coming back to school this year. We all know he was the smartest boy in the class and what is more he was the most helpful boy in the room. Then, too, he had the greatest number of runs in baseball last year. I've decided he's too good to lose. Now, what are we going to do to bring Tommy Burns back to school?

Veronica               Mr. President.

Class President        Veronica.

Veronica               Class, in early September you voted that your good resolution for this year was to do well in all your studies and to like school. After three weeks of school I think everybody likes it - and now why can't we persuade Tommy Burns to come back to join us?

Peter                   Mr. President.

Class President        Peter.

Peter                   I just wanted to tell Veronica that I don't like school and I don't enjoy one minute in school. No sir!

Harvey                   Mr. President.

Class President        Harvey.

Harvey                   Peter, why don't you like school? These are the reasons: You think the classroom is a circus tent where you're supposed to perform like a clown; you never do the right thing at the right time and you don't know what it is to pay attention.

Edward                   Mr. President.

Class President        Edward.

Edward                   Peter, you're a bad penny and you know what happens to bad pennies. People throw them away. Some day you'll find the big boys dropping you out the second story window.

Evelyn                   Mr. President.

Class President        Evelyn.





Evelyn            I make a motion that this class impose a punishment upon Peter to make him a better boy in class.

Agnes            I second that motion.

Class President    The motion has been made and seconded that a punishment be imposed upon Peter to make him a better boy in school. Those favoring this motion signify in the usual way.

(All, except Peter, raise hands.)

Those opposed.

(Peter's hand)

The motion carries almost unanimously. Now what is this punishment to be?

Walter           Mr. President.

Class President    Walter.

Walter            I have an idea. Let us punish Peter by putting him on his honor to pay attention and behave as he should for one week. Then too, let us appoint Peter, as delegate, to bring Tommy Burns back to school. We will give him just one week to do this.

Everybody        Splendid! Couldn't be better! Great!

Peter            But - b, b, b-but - but - Tommy Burns wouldn't listen to me.

Betty            Peter, make him listen! Now begin to think for the first time in your life. You must have Tommy Burns in school one week from today.

Class President    Surely, that's a big accomplishment for this afternoon.

Walter           Mr. President, I make a motion that the meeting adjourn.

Julius            I second that motion.

Class President    Those in favor.

(Vote is taken)

Julius            Good-bye, Peter. We wish you luck.

Pauline           Peter, Peter you look so sad  
And really act so bad,  
I think my little lad,  
That you are really bad.



(Children depart and Peter is left alone on the stage.)

Scene III - The grocery store  
The classroom

(Peter enters timidly. He is followed by schoolmates.)

(Rose is pushing Peter toward Tommy. Peter is trying to back away.)

Peter Hello, Tommy! Say Tommy -

(Peter is pushed again.)

Tommy Yes.

Peter Ah - hm - er - it's a nice day.

Tommy Yes, it is.

Peter Tommy, school's nice.

Tommy Ha, ha, ha, to hear you say that, Peter, makes me laugh.

Peter Say, Tommy, come on back to school.

Tommy No, sir-eee. What good would it do me?

Peter Tommy Burns, you just listen to me and I'll tell you the good it would do you.

(Very much in earnest.)

I paid attention all last week in school and I learned a great many things. How much more a bright boy like you could learn! Six dollars a week is nothing, nothing to what a doctor earns or a lawyer makes. Tommy, you're smart and the world wants smart people but you must have an education. In leaving school you're making a big mistake. Tommy, ask the good Lord in Heaven to send you back to school - yes, ask Him to send you back to school.

Tommy Ask the good Lord in Heaven to send me back to school - last week Mrs. Chase said that to me and today you say it to me, Peter, and all week I've had horrible dreams of wretched creatures shaking me and pulling me by the hair and saying, "Go back to school". "Go back to school." And, now, you Peter, above all people in the world tell me to go back to school. Well, well, my mind is made up - I'm going back to school - you, Peter, will guide me to the classroom and then we'll guide each other for the rest of the school year.





Scene III - The classroom again.

(Tommy and Peter shake hands. Class entering.)

Class           Welcome back, Tommy! Welcome back! Good boy, Peter!  
Good boy, Peter!

(Class President shakes hands with Tommy and pats Peter on  
the back.)

The End.



In As Others See Us the assistant visiting superintendent for the western Massachusetts schools tells the Morgan boys and girls in a unique way just what she thinks of them. To make us "see ourselves as others see us" is the aim of the play.



AS OTHERS SEE US

Characters - Ticket agent - 2 young ladies

Time - Late November

Scene - Railway Station

Miss A. (Approaching ticket offices.) Avondale, sir.

Conductor Train, 45 minutes late, lady.

Miss A. Oh, dear, dear! This is dreadful!  
(Takes a seat and begins to read a school journal.)

Miss B. Ticket for Avondale. Does the train leave in five minutes?

Conductor I'm sorry. It's 45 minutes late.

Miss B. Heavens! I was due at one of the Avondale schools this afternoon.

Conductor Sorry! Can't be helped.  
(Miss B. takes a seat beside Miss A. After some time Miss B. glances over shoulder of Miss A. and notices that she is reading a school journal.)

Miss B. Pardon me! Are you a teacher? I see you are reading the School Journal.

Miss A. Yes, I am a Junior High History teacher. Are you a teacher also?

Miss B. I am the assistant visiting superintendent for western Massachusetts.

Miss A. Oh, do tell me about your visits. I am most interested in school work.

Miss B. Well, to tell you about all my visits would take at least a week. But is there some particular school you would like to hear about?

Miss A. Why, yes! I would like to hear about a school building in Holyoke. The principal of that school, Mr. Holmes, comes from my home city.

Miss B. You mean the Morgan School. I visited there last Friday. That school is in the south end





of Holyoke. It is one of a group of four public schools in that section; it is the largest of the four and the only one with a Junior High School. This year the Morgan had an enrollment of six hundred two pupils, three hundred ninety-three in the Junior High School. The membership of the school is now five hundred forty-seven.

Miss A. What about the children of the school?

Miss B. The children are a fine, healthy group. Almost all of them are hard-working boys and girls. I visited all the classrooms and was delighted with the work. Student government under teacher supervision is in force when classes are passing, or being dismissed.

Miss A. Does it work out successfully?

Miss B. Yes, I think so. The passing is fairly good. Of course there is room for improvement, but this is something new to the children and they are not fully accustomed to it, yet.

Miss A. Does that building differ from others you have visited?

Miss B. The general routine is the same, but some minor details vary. Each afternoon after a five-minute recess period, the children do setting up exercises to lively victrola music. That idea is a good one! Every Friday at Assembly the exercises open with the setting up and salute to the flag. That teaches the children patriotism.

Miss A. Were you favorably impressed with the students?

Miss B. Yes, for several reasons. I was impressed with their general behavior, their health habits, their scholarship attainment, and their fine athletic record. Most of the children acted like ladies and gentlemen; practically all of the underweight children took milk and a lunch in the morning to build up their strength, one-third of the entire Junior High or one hundred thirteen pupils were on the one-half year Honor Roll, and the basketball team, by winning eight games and scoring two hundred seven points, won the championship banner for the school.

Miss A. Did the school have any serious faults?

Miss B. Let me think -- oh yes, yes indeed -- one serious fault -- a most serious one.



Miss A.           What was that in a school so splendid in so many respects?

Miss B.           Just this - Tardiness - Tardiness. Do you know that the Morgan School had the worst record for tardiness for the month of September of any of the fifty-six schools I visited? It was a disgrace -- seventy-six tardy -- I gasped when I saw that record. I said to the principal, Mr. Holmes, "Is there an excuse for this?" He frowned and said, "Absolutely, no, I'm ashamed of that record, it has such a black spot upon it. I turned to him and said, "I'm more than ashamed. I'm discouraged for it was the name of this school I intended to give to Mr. Fayson Smith, Commissioner of Education in Massachusetts, as an example of one fine, all around school". The principal hung his head and said, "Please give the Morgan boys and girls one more chance".

Miss A.           And did you?

Miss B.           Yes, I'm going back next month to see the tardy list.

Ticket Agent   Train for Avondale! Avondale! Avondale! Here's your train ladies! Here's your train!

The End.







An Italian father is disturbed because he believes that his son has not contributed to the class gift, a picture "The Landing of Columbus". Excitement and enjoyment are furnished in the playlet, His Gift.



HIS GIFT

Characters        Members of Junior III-A.  
 Time              At recess.  
 Place             Section Room 19.

Scene 1 - Meeting of Classmates in  
 Section Room.

Celia              (Reading from a slip of paper.) \$2. - \$3. - \$4.  
                      - \$5.75. Why we have almost enough money to  
                      buy our gift! Maybe we can present it to the  
                      school on Columbus Day! I do wish our school  
                      could have it for Assembly exercises.

Erma              October 12th would surely be an appropriate day  
                      for the presentation of the picture.

John              We'll have it for October 12th. Hasn't every  
                      member of the class contributed toward the  
                      gift?

Lillian            I imagine so. Let's ask Mary. She holds the  
                      money bag. How about it, Mary!

Mary              Almost everyone has given.

Celia              (With astonishment). You don't mean to say that  
                      someone of our class has failed to give. Im-  
                      possible!

Erma              Do you really mean that, Mary?

John              It is impossible. How could anyone refuse to  
                      give five cents?

Lillian            Come, Mary, tell us. Has someone refused to give  
                      to our treasured gift?

Mary              I have kept it a secret. Since you ask, I must  
                      tell. There is one member of the class who  
                      has offered nothing. I don't mind that -  
                      but he has never explained - why.



Celia                   Who is it?

Erma                   Who can it be?

Mary                   Now, never mind. Trustworthy people never tell  
                          those tales - and I am your trusted one -  
                          your treasurer.

John                   Wonders never cease! Somebody didn't give to  
                          the fund.

Mary                   Hush! Hush! Let's not bother about it.  
                          (Glancing out of window) I want some of Mr.  
                          Padoni's pop corn, don't you?

All                    Yes, oh yes, yes!  
                          (Children leave for popcorn stand).

---

Characters            Children and Mr. Padoni.

Time                   A few minutes after Scene 1.

Scene 2             Mr. Padoni's Pop Corn Stand.

Lillian               Good morning, Mr. Padoni!

John                   Have you fresh pop corn this morning?

Mr. Padoni            You can just betta my life. Padoni has good pop  
                          corn. Eet is so good, si certo, mucha da good.

Celia                   We each want a bag.

Erma                   And here's the money, Mr. Padoni.

Mr. Padoni            Moocha da thanks. Moocha da thanks. (Here Mr.  
                          Padoni sees Mary's money bag.) Eh, Maria what  
                          ees dees dat you have?

Mary                   Just a little money, Mr. Padoni.

Mr. Padoni            For why?





Erma                    Oh, Mr. Padoni, we're presenting a little gift to the school tomorrow - Columbus Day - you know - that is why Mary has the money bag.

Mr. Padoni            For honor of Colombo! He was Eetalian, si, Si! He discover Mericano.

Celia                  Yes, all Americans honor Columbus.

John                   That is why we are presenting the picture THE LANDING OF COLUMBUS to the school on Columbus Day.

Mr. Padoni            Padoni, he Eetaliano, he 'Mericano too. I help too. Tell me first how mucho, mio boy, Sebastiano give for this picture. Padoni add more.

Erma                   Come, Miss Treasurer, tell Mr. Padoni what Sebastian contributed.

Mary  
(in distress)        Oh - oh - oh. I really don't know. Let's be going!

Mr. Padoni  
(Determined)        Tell me how much Sebastiano give. He ees Eetaliano. He should give moocha.

Mary  
(With hesitation).    Mr. Padoni - Sebastian -- didn't give anything.

Mr. Padoni  
(excited)            Maria - what ees et you say - Sebastiano no give da money - my heart is a break - a-oooh - ouch - ow -wo wo! I will almost die in one minute. Sebastiano no give da money in 'Mericano school - Sebastiano no love Colombo!

Celia                  Let's go away!

Mary                   Yes, we will go at once. Mr. Padoni is very angry.

Mr. Padoni            Si, si, Sebastiano say to me - Papa - coma da school on Colombo day. Something will be



nice - a. (Grinds his teeth). Nice - a. Wrings his hands) Sebastiano, no give-a da money. He ees no good. He ees - what you call - traitor. Povero me! (Weeps on pop corn stand; after a few minutes rises in anger) Sebastiano say, Papa come-a da school on Colombo day. I will go -- I will go with one big switch. I will toucha da ear of Sebastiano. I will swinga da hair. I will kick-a-da pants out of de door - oh I will runna on him with the big-a da switch.

(Weeping he wanders away.)

---

Scene III - Assembly exercises of Junior High,  
Morgan School.

(Mr. Padoni is present, glaring furiously about the hall.)

Mr. Padoni Yes, I here. My big-a da switch here too.  
Wait-a. Si, si. here they come.

(Classes file into hall and take places.  
Confused murmurs come from Sebastiano's class.)

1. Oh, Sebastiano's father is here!
2. Sh, sh. What will we do?
3. He's getting up.
4. He's talking to Miss Grant.
5. He's going to the front of the hall.
6. He's going to speak to the class.

Mr. Padoni Sebastiano, Sebastiano, where are you? Come here to your padre. Say just one talk; then I will say many da talk.

Sebastiano (Coming forward.) You're excited, father.

Mr. Padoni Excito, much da excito. What did you do for the school gift? What did you do for Colombo day?

1. This is terrible.
2. Poor Sebastiano.
3. Oh, dear, dear, dear!





Sebastiano      What did I do to honor Columbus? What did I  
do to serve my school?

Mr. Padoni      Si, si. That is what I want to know.

Sebastiano      I peddled newspapers. I shined shoes. I sold  
peanuts. I saved all this money. I said to  
myself: Sebastiano you are the only Italian  
in this class. American teachers and chil-  
dren have done much for you. You must do  
something for them on October 12th. You must  
honor Christopher Columbus and you must show  
that the Italian boy is grateful for American  
opportunities. So, I bought a large \$6.00  
picture frame for the class picture and I paid  
for it with my own money. Boys and girls --  
let me bring in the picture and show it. It  
is already framed.

Class            (Big Applause).

Mr. Padoni      Oh, Sebastiano, wait just one minute. I bring  
da big-a switch to kill you. I think you help  
de class in no way to honor Colombo - and now -  
yes, now - I like kill you with Joy. You ees  
good 'Eetaliano - you ees good 'Mericano, too.  
(Looking up to the sky) Oh, Colombo - Christo-  
pher Colombo - see mio boy, Sebastiano ees  
good, so very, very good.

Class            Yes sir-ee-ee-ee, Mr. Padoni, Sebastian is a good  
President        Italian and a true American. Class, Three  
cheers for Sebastian -- And now three cheers  
for Sebastian's father.

Mr. Padoni      I am so happy!!

Class            Now all honor and glory to Christopher Columbus  
President        from Italians and Americans, alike.

The End.



A Legend of the Connecticut Valley is interesting. Grandma Goody tells a story, weaving into it this legend of the Connecticut Valley, handed down from the days of the Indian. She makes all appreciate the valleys, river and mountains of this beautiful spot.





A LEGEND OF THE CONNECTICUT VALLEY

Characters      Children from a Junior High School.  
                     Old lady of the candy store.

Place            The candy store.

Time             One Saturday morning in October.

(Several boys enter candy store.)

Arthur           Let's get some of those chocolate bars filled  
                     with nuts.

John             Yes, they're great. I had some of them yester-  
                     day.

Earl              Ah, buy anything that tastes good. I'm starved  
                     to death, today.

Old Lady        Good afternoon, my good friends, I suppose you  
                     want some goodies.

Three boys  
     and  
 their pals       Indeed we do. We're very hungry, today.

Old Lady        Healthy boys are always hungry and now I must  
                     add -- healthy girls are always hungry too,  
                     for I see some girls coming into the store and  
                     I feel they want to buy.

Three girls  
     and  
 their pals       How do you do, Grandma Goody! How are you, today?

Old Lady        Just as happy as ever and so are you my little  
                     angels. I can see that by your smiling faces.

Jennie           Now, Grandma Goody, we want some cakes and sand-  
                     wiches and candy too, because we're going on  
                     a long hike.

Arthur           You girls are going hiking. That's funny!

Earl              Yes in a short time, one dear little girl will  
                     cry with a sore foot, and another sweet little  
                     girl will get a headache and two or three  
                     precious little girls will faint. I know they  
                     will.

Rose             You're talking about silly girls in silly stories.  
                     We're real girls in everyday life.

Joe               Yes, Earl, be reasonable. Your sister walked





farther than you did last week and what is more, Earl, those girls are going to have a wonderful lunch; so I'd like to go along with them. You can go by yourself, if you want to.

Earl Well maybe, yes maybe -- I'd like to go also.

Josephine You're welcome to join us. We'd like to prove to you, how strong and brave we are. We love the autumn woods. Do you know of any favorite haunt we might visit?

John No, I do wish we could unearth a buried treasure or visit a ghost house or find a dead bear.

Girls (Screams!)

Earl They're afraid already. I knew it. I knew it.  
Hm! Hm!

Stanley Well I don't see how a dead bear could harm anybody. But I'd like to go in search of something worthwhile.

Boys Where could we go?

Girls We don't know of any special place.

Sarah I have an idea. Maybe Grandma Goody knows of a treasured spot.

Old Lady No, no, my little folks. I don't. But I can give you something in this beautiful valley to search for. Come, gather 'round me while I tell you this cherished story, handed down to children and children's children in the good old Connecticut Valley.

Joe Here's a chair, Grandma.

Girls  
(Gathering  
'round)

Hurry, Grandma Goody, all of us want to hear your story.

### Grandma's Story

Years ago, there lived near Holyoke an old Indian chief. Paw - wo - hon - jo was his name. Now, Paw - wo - hon - jo loved his people very much and loved his valley dearly. He loved it at all seasons of the year, but best of all during the autumn time. Then would he roam along the river bank and see the trees of many shades and colors reflecting their beauty in the great





Father Water - Connecticut. Then would he scale the hills and mountains and revel in their glory. Each colorful October sunset found Paw-wo-hon-jo high above the valley giving praise and adoration to his god - the god of the flaming sun.

Now, for eighty years Chief Paw-wo-hon-jo had led a good life on old Mount Nonotuck. He was loved not only by the Indians of his tribe but by all the tribes in the surrounding country. So, as the time drew near for him to go to the happy hunting ground of another world he was not afraid to meet his beautiful sun god, but he was loathe to leave the valley that was now so much a part of him.

(INDIAN CHIEF has appeared in the rear of stage.)

Tradition tells us that one momentous October day Paw-wo-hon-jo knelt upon a mountain top to bid farewell to his valley and to entreat the great god Sun to lead him gently to the happy hunting ground. Suddenly a messenger from the sky stood before him and said:

(Spirit enters from side. She is dressed in white and carries a hoop of autumn leaves.)

Spirit

Paw-wo-hon-jo, Father Sun knows you have led a good and noble life. He is ready to welcome you to the happy hunting ground. But Father Sun, knows too, that you love this valley dearly. So, from this minute on your spirit will ever lurk in a beautiful spot of this valley to encourage others to lead a good, true life.

Come Paw-wo-hon-jo, join us in the happy hunting grounds,

(Indian follows Spirit off stage)

and leave your brave spirit in the Connecticut Valley, valley of charm and loveliness.

Old Lady

And true enough, little folks, somewhere right around here is the spirit of Paw-wo-hon-jo. My grandmother often told that story and my mother often sent us off to the woods in search of Paw-wo-hon-jo.

Boys                    We'll be back, Grandma Goody.

Girls                   Yes, indeed, we'll be back.

Boys                   Let's get started. I know we can find that treasured spot.

Stanley                I'll work my head off to find Paw-wo-hon-jo's





spirit because I want that big, smiling pump-  
kin pie. Um--- Um- Ume-um-um-um.

Old Lady            Good luck, little folks. Good luck.

End of Scene 1.

## Scene 2.

Characters	Same as Scene 1.
Place	Same as Scene 1.
Time	One Saturday evening in October.

Old Lady            Well, well you're back my happy children. And  
                         who has found the precious spot that holds the  
                         noble spirit of Paw-wo-hon-jo.

Samuel            Oh, I know I did. In a beautiful, big maple tree  
                         on the old Easthampton road. I saw the stately  
                         form of the Indian. I even saw his tomahawk.

Catherine  
                 and  
Dorothy            We're sure Paw-wo-hon-jo's spirit lives on the  
                         mountain side. Any Indian chief would love to  
                         dwell in such a mass of flaming colors.

Rita                Just by a peaceful pool, not far from a murmuring  
                         brook, on the mountain's brow reigns the spirit  
                         of Paw-wo-hon-jo. There tall trees reflect  
                         bright shadows in calm, peaceful waters.

Lena and  
Helen               Yes, right there we heard the wind moan Paw-wo-  
                         hon-jo -- Paw-wo-hon-jo.

Raymond            Yes, there I saw him hiding in a giant, yellow-  
                         leafed maple tree.

Chester            And I caught him running through the red sumachs.

Josephine           Well, Grandma Goody I'm the last one to say where  
                         I found the Indian's spirit, but I'm glad, be-  
                         cause I think I'm the one that really found  
                         Paw-wo-hon-jo's spirit. I looked for the most  
                         beautiful spot in this section, because some-  
                         thing told me that Paw-wo-hon-jo's spirit could  
                         only reign in beauty and loveliness. True  
                         enough, on the top of old Mount Tom, 'midst  
                         leaves of red and yellow, gold and brown, I  
                         found the Indian's spirit. For, from no other  
                         spot could Paw-wo-hon-jo so well view his own  
                         loved valley.

Old Lady            Right you are, my little daughter. The flaming  
                         sun god placed Paw-wo-hon-jo where he could ever  
                         look up to the heavens and at the same time look



down upon his beautiful Connecticut Valley.  
Is there not a lesson in that for you, my  
dear little folks?

All Yes. Yes.

Walter Grandma Goody, we, children thank you for this  
story and for the chance to meet noble Paw-  
wo-hon-jo.

Joseph Spirit of Paw-wo-hon-jo, on old Mt. Tom teach us  
children to care for our bodies as you do by  
giving them plenty of fresh air and good sun-  
shine.

Ludwig Teach us to care for our minds, as you do, by  
giving them lofty and noble thoughts.

Raymond Spirit of Paw-wo-hon-jo teach us to care for our  
souls, as you do, by offering them each day to  
the God of the skies.

Maurice Teach us to look down to others, as you do in  
Kindness, thoughtfulness and helpfulness; to  
look up to others, as you do for loving inspir-  
ation.

Harold Teach us to love and work for the Connecticut  
Valley, to ever lead a strong and noble life.

All Paw-wo-hon-jo, teach the children of your valley  
now and always; teach them ever.

Stanley Well, Josie, you win the pumpkin pie. Say, but  
I'm awfully hungry, won't you please give me a  
little piece - just a little piece.

Josephine How can I give a piece to twenty or thirty?

Old Lady Don't you try, Josie. You deserve the whole pump-  
kin pie. But in honor of Paw-wo-hon-jo every-  
body gets one great, big piece.

All Hurrah for Paw-wo-hon-jo!  
Hurrah for Grandma Goody!

Curtain





This afternoon, the boys and girls of Morgan School present the program -- "Lest We Forget" -- dedicated with love and affection to the soldier boys of the World War days. May this little number help the children of Morgan School to fully realize the meaning and importance of Armistice Day, and may this realization remain with them forever - and remain with all of us - forever - Lest We Forget.



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LEST WE FORGET

Characters - Uncle Joe )  
                   Uncle Bill) Veterans of the World War  
                   Uncle Ed )

Jack Doran, a nephew of the veterans, a  
 student in Junior High School.

Time - November, 1927

Setting - A living room in an American home.

Part 1 is to be given outside the curtain. The three uncles are seated about a table looking over the sporting columns of the evening paper. Jack is industriously working over a composition. Jack ceases to write, pauses to think, and then says:

Jack                    Say, Uncle Joe, I wonder if you could give me  
                           a little help.

Uncle Joe             Not I, Jack, I was never smart in school.

Jack                   Well, this isn't school work, exactly. I wonder  
                           if you could tell me about an impressive scene  
                           connected with the World War. I would like to  
                           weave that into my composition on Armistice  
                           Day.

Uncle Joe             That's right, my boy. You can't think of  
                           Armistice Day without pondering over World  
                           War days. I'll tell you about one scene  
                           that forcibly impressed me. Bill and Ed will  
                           tell you about other scenes. Bill's full of  
                           fun; so he ought to give you a rip roaring one.

Uncle Bill            Surely Jack, I'll give you a good one. You  
                           know those dark days had to have a funny side,  
                           otherwise we would all be on the other side  
                           of the Jordan, by now.

Uncle Ed              And I'll tell you about something I saw in France  
                           that filled my heart with tenderness and made  
                           my manly breast swell.

Jack                   Say that will be great. It's just what I need  
                           for this paper.

Uncle Joe's Tale

Uncle Joe             Close your eyes Jack, my boy, and journey back  
                           to the days of long ago when you were just a



little fellow. Picture your Grandma and your Ma appearing ten years younger and the furniture of this room looking ten years newer, and then you have the proper setting for my little picture.

Back in those days of 1917 Jack, my boy, you were celebrating your fifth birthday. 'Twas a great day for you -- that November day - 'twas still greater for the world and the older people of the world. War raged in Europe and the United States had been forced to enter the conflict. That meant American soldiers sailed across the water daily and American men were drafted hourly.

Now, on the evening of your momentous birthday, I remember your Grandma and your Ma entering this same living room. Why! I can even see them now.

(Here Time appears between the partly drawn curtains.)

Time

I am Time. Usually I travel onward but today for your sake and for the sake of Armistice Day I travel backward. Jump into my airship! Ready, we're off. Good-bye 1927. ZZZZZZZZZZ-- ZZ-ZZ-ZZZ Hello 1923! ZZ--ZZ--ZZ--ZZZ Greetings 1919! ZZ--ZZ--ZZ--ZZ--ZZ Here we are 1917! Ready everybody out! Everybody out! ZZ-ZZ-ZZ!

(Curtain is drawn completely aside revealing the living room in an American home in 1917.

(An old lady and her daughter enter.)

Grandma

Yes, yes, Mary. I know these are trying days, but the little one must not know. All too soon, dark shadows will cross his path.

Mary

But, Mother, I'm sure the boys are in no mood for a birthday party.

Grandma

Why, here's Joe and Bill and bless his little heart, here's little Jackie, himself!

(Boys appear with Jackie mounted on their shoulders.)

Jackie

(Jumping down and running toward Grandma.) See, see, Grandma! Uncle Joe gave me something shining like a great big new penny for my birthday. He says he'll give me another when he comes back.







Mary                   What, Joe going? Bless us and save us!  
                           Mother, two of our boys are in France and  
                           now Joe's going over there.

Joe                    Yes, I have been drafted and accepted. I re-  
                           port at Camp Devens tomorrow morning at ten.  
                           My buddy, Bill, has been drafted too, but he  
                           doesn't report at camp until Saturday morning.

Mary                   No - no - no. That cannot be.

Bill                   Yes that's true. About one hundred from this  
                           City will leave for camp Saturday morning.

Mary                   Dear, dear, dear! What will we ever do, Mother  
                           dear? I don't believe I can stand it; with  
                           four of my brothers in the fighting line and  
                           Jackie's father in the medical corps.

Grandma               Hush, Mary hush! 'Tis Jackie's birthday; he  
                           must not know the demands of war - just yet -

                          Come here, Jackie dear! Did you get some other  
                           presents today? I know about Uncle Joe's  
                           shining new penny because he sent me to the  
                           bank this morning to get that for his dear  
                           little Jackie.

Jackie                Oh, yes, Grandma. All my pals gave me presents.  
                           Fighting Jim gave me a nickel.  
                           Bully Sampson gave me a kite.  
                           Buster Kelly gave me an apple and a lolly pop  
                           and all the bunch made me leader for this  
                           whole week. Uncle Bill gave me a hobby horse  
                           and he says he's going to bring me another  
                           from way across the ocean.

                          (Here Grandpa enters.)

Grandpa               Eh, Eh! What's all this noise about?

Jackie                Jackie's birthday, Grandpa, and Uncle Joe and  
                           Uncle Bill are going far away to be brave  
                           soldiers.

Grandpa               Joe and Bill going! Two gone and two more go-  
                           ing! These are trying days - heart-breaking  
                           days; but I must be brave.

                          (Shaking hands with Joe and Bill.)

                          Well boys, good luck to ye - I hate to see you  
                           go but 'tis glad I am that my sons are  
                           fighters not traitors. Sure I might go yet,  
                           myself.



Jackie                   Take me, too, Grandpa, Jackie wouldn't cry.  
                           No, No Jackie wouldn't cry.

Grandpa                 Sure enough, Jackie, my boy, sure enough. But  
                           where are your birthday presents, child?  
                           Come, show them to me.

Jackie                   Wait just one minute, Grandpa, I'll bring them  
                           in. Wait just one minute.

                          (Jackie returns with gifts at the same time  
                           that Ed enters.)

Everybody               Why here's Ed and he's all out of breath - and  
                           here's Jackie, too!

Ed                       Yes, Jackie, little fellow, I've rushed home  
                           from college to give you one great big birth-  
                           day hug, to bring you this little present and  
                           then to say -- yes to say - Au Revoir to you  
                           Jackie, to Grandma, Grandpa and Mary for I've  
                           enlisted in the flying corps.

Grandma                 Eddie, the very last one, you're going and  
                           you're going and you're going away up in the  
                           air. Oh dear, dear, dear!

Mary                     Five brothers and a husband in war - will I  
                           ever live through these days? I won't -  
                           I know - I won't.

Grandma                 Courage, Mary, courage. There must be soldiers  
                           at home as well as on the battlefield.

Grandpa                 Well, well, years ago the Flag of the Stars and  
                           Stripes gave me a home in this free country,  
                           gave me liberty and protection. And now,  
                           America's flag and America herself are in  
                           danger. Go my sons - go my very last son -  
                           go one, go all and give your very best, go  
                           with your country glorying in you, your sis-  
                           ter, father and mother blessing you!

Joe, Bill and Ed       We'll soon be over there!

Jackie                   Please, dear Lord bring Uncle Joe and Uncle  
                           Bill and Uncle Ed all back. Bring Uncle Joe  
                           so he can give me another new shiny penny,  
                           Uncle Bill so he can bring me a hobby horse  
                           from far away and Uncle Ed, best of all so he  
                           can give me a ride in the air; then I'll  
                           chase the stars all night and the clouds all  
                           day.





Grandma,  
Grandpa, Mary  
and Jackie

Oh! please dear Lord, bring them all back.

Curtain.

End of Scene 1.

Part 1 of Scene 2 is given outside curtain.

Characters - See Part 1, Scene 1.

Time - After Uncle Joe has related  
his tale.

Place - See Part 1, Scene 1.

Jack Say Uncle Joe that scene was surely impressive!  
I'll put that in my composition just as you  
told it to me and I shall never, never for-  
get it as long as I live.

Uncle Joe Now, let Bill tell his tale.

Uncle Bill Come along folks into this other room. There  
are pictures of my soldier buddies in that  
that room and it will give just the right  
atmosphere to my picture of the boys - that  
fall night - Somewhere in France.

Time Once more Time appears before you, this time to  
take you to a soldier's hut - Somewhere in  
France. Ready we're off. Good-bye 1927.  
Zz-zz-zz-zzzz. Hello 1923! Zz-zz-zz-zzz.  
Greetings 1919! Zz-zz-zz-zzz. Here we are  
1917! Ready, everybody out! Everybody out!  
Zz-zz-zz-zz!

(Here curtain is drawn back. A camp scene is  
revealed.) (In the center of the stage is a  
camp fire and to the right and left are two  
small tents. A group of boys is seated on the  
stage, and a sentinel is on duty in the front  
and another in the rear of stage. At the  
opening of the scene a second group of boys  
is seen rushing into the camp scene.)

Bill Say there, Tom, this camp wasn't made for you.  
Give another fellow a show.

Jack Such big feet, I never saw, and they're always  
in the way.





Son of  
Virginia

Ah! what's your hurry? You'll get there  
sometime, maybe.

Joe

Why, you good little son of old North Carolina,  
you'll never die in a hurry. You bet you won't.

Son of  
Virginia

Well, to tell you the truth I sincerely hope I  
won't die in a hurry.

(Male Chorus - Carry Me Back to Ole Virginia.)

Allan

What do you think of this? Here's our old time  
friend - Mr. Zip - Zip - Zip.

(Male Chorus - Mr. Zip)

Mr. Zip

Good-day, boys! There's something terrible on  
my mind.

All

What's that, Mr. Zip?

Mr. Zip

(Mr. Zip bends way down, continually raising  
up and down.) October, November, December,  
January - say do you suppose the war will be  
over by then?

Jack

Maybe - or maybe, it'll take four years.

Mr. Zip

You're a hopeful soul.

Son of  
Virginia

Maybe it'll be over in four days.

Mr. Zip

That's too good to be true, son.

Tim

What are you so anxious for Mr. Zip?

Mr. Zip

My Katie - My beautiful Katie.

Stutterer

Ye - ye - ye- yes b-b-b-boys. He-ss - he -s -  
hes lo-l-looking f-f-for his b-b-b-beautiful  
k-k-k-Katie. He l-l-loves his b-b-b-beauti-  
ful K-K-K-Katie.

(Stutterer's Solo - K-K-K-Katy. Male Chorus.)

Son of  
Virginia

Approaches Robert, son of old Scotland. How  
are you my boy?

(Male Chorus - When the Bonnie, Bonnie Heather  
is Blooming.)

Son of  
Virginia

How are you, my boy?



Robert About as good, as good goes, I'm after thinking. Ye see it looks as if I were going to have a fulough soon and then ye bet-ha-ha ye bet, I'm off to the bonnie banks and braes of 'mi dear old Scotland.

Son of Virginia Are you thinking of settling down near Loch Lommond, Robert.

Robert May, nay sir, 'tis the U. S. A. for me. But ye see I was brought up near that dear 'auld spot and I'm a longing to see it again - and let me whisper - I'd like some good Scotch food - ye know, I'm more than tired of the army rations.

(Male Chorus - Soup Song)

Walter Why fellow countrymen, I have the honor to present to you Antonio Carpentino Celestiano.

All Greetings! Tony! Greetings!

George Have you had some spaghetti lately, 'Tonio.

Antonio I have had something better, ah, so mucha da better - too mucha da better. My Rosie she writes nicea longa letter to poor Antonio. She say, "Oh Antonio for why you not come home soon to marry you little Rosie. She have a beega red hat with brighta da greena plum and nice purple silk dress, with great big diamond pin. She will look so nice-a - eh?

George I going to say - Tony stay for leeta - while to win the greata-beega war; then he run home to Rosie he get married next day - you betta ma life. Oh, Tony love New York - Tony love his Rosie the beega, the besta.

(Male Chorus - The Sidewalks of New York)

(Enter two soldiers. One is struggling to learn French the other is desperate trying to teach him.)

1st Soldier Bon Jour, Mon - sour. Parlez-vous francais?

2nd Soldier No - no, monsieur. Prononcez Bon jour monsieur. Parlez-vous francais.

1st Soldier Bond jour, Monsieur. Parlez-vous francais?

2nd Soldier Oh, c'est terrible. Ecoutez-ecoutez bien. Bon jour, monsieur. Parlez-vous francais?







1st Soldier           Bon-jour, monsieur. Parlez-vous fran cais?

2nd Soldier           Oh, for why you speak French like she no talk  
                          nowhere? For why you learn to speak French,  
                          anyhow?

George               Oh, Sammy must have a French girl!

All                   Oh, Sammy, Sammy, what we know about you!

Sammy               French girl - nothing. I want to speak French  
                          to get something to eat. Everytime I get the  
                          wrong thing and when I say to the French  
                          mad-e-mois-elle big - big- beega - da portion,  
                          she bring in small - a da portion. She no  
                          understand English and I no understand French,  
                          so what poor Sammy going to do?

(Male Chorus - Pack Up Your Troubles)

Dennis               Talking about trouble, if it isn't our old  
                          friend - Troublesome - Truthful - Tomlinson.

Peter               Come along Tomlinson - Truthful - Troublesome.

Joseph               Give us a step or two before "we hit the hay".

Tomlinson           I'm too tired to stand up boys.

George               Oh, we've heard that same old story before.

Joseph               Be game, boy. We want a step or two.

Tomlinson           Well, I'll try.

All                   That a boy, Troublesome.  
                          That a boy, Truthful.  
                          That a boy, Tomlinson.

(Tomlinson's Jig)

Tomlinson           Ah, fellows let me quit. I'm falling asleep  
                          standing up.

All                   I guess we're all falling asleep.

George               Let's roll in.

Joseph               'Tis time my lads, 'tis time.

(Taps are played softly while one boy sings.  
As soldiers recline and the two sentries  
resume duty, the taps are played once more,  
as the curtain falls.)

End of Scene II.



Part 1 of Scene III is given outside curtain.

Characters - See Part 1 - Scene 1.

Time - After Uncle Bill has related his tale.

Place - See Part 1 - Scene 1.

Jack                    Uncle Bill, what a good lesson that scene teaches all of us! Keep happy and make others happy although grave thoughts are on your mind and a gnawing pain is striking at your heart. Isn't that what the dough boys did in France?

Uncle Bill            They did, my boy, they did.

Uncle Ed.            And now here's another scene. 'Tis most solemn, my lad. Listen! Time shifts you from America to France to a little French cottage. Despair reigns there - the poor old father has lost money, property and even dear ones. He has almost given up hope of everything. Suddenly he raises his head. Strange sounds echo through the open door.

Time                    Again Time appears to take you to this little cottage in France. Ready we're off. Good-bye 1927. Zz-zz-zzz. Hello 1923! Zz-zz-zzz. Greetings 1919. Zz-zz-zzz. Here we are 1917 at the little cottage in France. Ready! Everybody out! Everybody out! Zz-zz-zzz.

(Here curtain is drawn back. The kitchen in the little French cottage is revealed. The old father sits despondently by the table, while his young son vainly tries to comfort him.)

Old Father            Oh, Francois, Francois. C'est terrible!

Son                    Oui, - oui - mon pere.

Old Man              (Weeping) Oh, Francois, Francois.

Son                    Oui - oui - mon pere.

(Here noise is heard from the street. The old man starts up.)

(Song - The Americans Come - by Father and Son.)

(After the song, soldiers appear on the stage and march around. This drill is followed by the song Marseillaise, sung by members of the French class. This scene closes with a little drill executed by the soldiers and members of





the French class. At the close of the drill the American general who has led the soldier boys steps forward and says:

Behold America the noble!  
Behold France the worthy!

End of Scene III.

#### Scene IV.

Part 1 of Scene IV is given outside curtain.

Characters - See Part 1, Scene 1.  
Time - After Uncle Ed has told his tale.  
Place - See Part 1, Scene, 1.

Jack I'll surely have one wonderful composition. I can hardly wait to write up those three scenes, and then to add a fourth. Won't my teacher and class be pleased with my contribution to the Armistice Day Program.

Uncle Joe, Uncle Ed  
and Uncle Bill The best of luck to you, Jack, the very best.

Time For the last time, Time appears before you. Now, I take you to the Assembly Hall of Morgan School. Ready - Jump in - Zz-zz-zz Holyoke - zz-zz-zz-Morgan School - zz-zz-zz-Assembly Hall.

(The drawing aside of the curtain at this point reveals a class of forty boys. American flags are used for color decorations.)

Jack Classmates, I have described for you three important scenes of World War days. And now, the war is over and November 1918 are days of the past. But can we ever for one minute, allow the true meaning of Armistice day to be erased from our minds? We know how American homes suffered when youths sailed over the sea; we realize how Americans died gallantly on the battlefields of France. Even today we hear their distant cry:





Raymond

In Flanders Fields

In Flanders Fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks still bravely singing fly,  
Scarce heard amidst the guns below.  
We are the dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved, and were loved, and now we lie  
IN FLANDERS FIELDS.

Take up our quarrel with the foe!  
To you from falling hands we throw  
The torch. Be yours to hold it high!  
If ye break faith with us who die,  
We shall not sleep, though poppies grow  
IN FLANDERS FIELDS.

Lieutenant Col. John D. McCrae.

Jack

And what have we to say? - we, the school children of today?

Class

America's Answer

Rest ye in peace ye Flanders dead.  
The fight that ye so bravely led  
We've taken up. And we will keep  
True faith with you who lie asleep  
With each a cross to mark his bed,  
And poppies blowing overhead,  
Where once his own life blood ran red.  
So let your rest be sweet and deep  
In Flanders Fields.

Fear not that ye have died for naught.  
The torch ye threw to us we caught.  
Ten million hands will hold it high,  
And Freedom's light shall never die!  
We've learned the lesson that ye taught  
In Flanders Fields.

R. W. Lillard.

Jack

Yes, America's answer is sincere. "Freedom's light shall never die." In the Capitol City of our mighty nation lies the body of the "Unknown Soldier". Some one, perhaps thinking of him, has said:



I tell you they have not died,  
 They live and breathe with you;  
 They walk here at your side,  
 They tell you things are true.  
 Why dream of poppled sod  
 Then you can feel their breath,  
 When flow'r and sould and God  
 Knows there is not death!

Death's but an open door,  
 We move from room to room,  
 There is one life, no more:  
 No dying and no tomb.  
 Why seek ye them above,  
 Those that ye love dear?  
 The All of God is Love,  
 The All of God is Here.

I tell you they have not died,  
 Their hands clasp yours and mine;  
 They are but glorified,  
 They have become divine.  
 They live! they know! they see!  
 They shout with every breath:  
 "Life is eternity!  
 There is no death!"

Gordon Johnstone.

Yes, the spirit of courage, patriotism, sense of  
 duty, love of country and responsibility to God  
 live on in the hearts of all who live 'neath  
 the Red, White and Blue - 'neath the Stars and  
 the Stripes.

Class and  
 Assembly

Song - Pledge of Allegiance.





An Old Fashioned Thanksgiving Day shows that the individual idea of Thanksgiving in the old country blended with the nation's idea of Thanksgiving in the new country. The serious thought - all of us owe gratitude to the Giver of all Gifts - is presented in an appealing way.



AN OLD FASHIONED THANKSGIVING DAY

## Prelude

Years ago there lived in France a good, old mother. She dearly loved her poor little home and her dear children. To them, she taught many beautiful customs. Most treasured of these, however, was the observance of November 25th. That day in the year 1865 marked their father's safe return from a perilous voyage at sea. Thereafter, November 25th was for them a family thanksgiving day.

The thanksgiving offering in that old French home was most impressive. Early in the morning the family would gather 'round the fire-place. After the mother's prayer the sons and daughters would each give praise to God for the favors of the past year for which they were most grateful. A written thanksgiving offering sealed in a pretty little box would then be dropped by each member of the family into the mother's hugh basket. Afterwards, the simple thanksgiving offerings were taken to the parish priest to be burned by him before the little Church altar as a symbol of a family's gratitude to the Giver of all Gifts.

But one dread November day the good mother learned that all her family would be with her no longer, three children were leaving for America.

November 25th found the lonely little immigrants in the United States. What was their delightful surprise when preparing to carry out by themselves their little family's traditional thanksgiving day to learn that this day in the new country was the Nation's thanksgiving day. And so the last thanksgiving day with the family in France and the first thanksgiving day with





the Nation in America lengthened into beautiful memories - memories passed down to children and grandchildren.

Now see the descendants of these French immigrants awaiting the arrival of Grandma for with her they will observe an old time Thanksgiving day.

(This is given by child while curtain is drawn. At the finish the curtain is pulled aside revealing table set for thanksgiving dinner, and table covered with fruit. Between two tables is a screen covered with Thanksgiving pictures.)

### Scene 1.

Mother (Enters with four little boys. Mother brushing child's suit) Dear, dear Eddie I hope you will look presentable when Grandma comes. Harvey don't forget your manners. Always say - Yes, thank you and No, thank you. Charles, don't slam the doors and Sammy, don't be the first one to sit down to the table. Remember, children -- Remember.

Four boys Yes, Ma - ma we will. You bet we will.

(Enter three children. The little girl is looking back calling.)

Little Girl Hurry, Bill! Hurry!

Bill (Entering) Coming sister, coming.

Mother Do come here Bill until I comb your hair. Indeed young man you're not going to disgrace me when Grandma comes. How many times this morning did you comb your hair?

Bill I didn't comb it since yesterday morning, Mother.

Second Little Girl He didn't comb it for three days, Mother.

Mother It looks it. Indeed it does. I ought to make you go to bed just to teach you a lesson.

Bill Oh, look! U-hu! Tommy, give me a bite.

(Boy enters sucking big stick of candy.)

Tommy You didn't give me any apples yesterday, did you? Well you won't taste my candy.





Mother            You selfish boy Thomas Van Cortlandt Small!  
                       What do you mean by speaking to your cousin  
                       that way?

Sammy            O, look Ma the two Billow boys are fighting.  
                       (Enter two boys wrestling.)

Mother            Fighting and you waiting for Grandma to come.  
                       I'll teach you to fight, so I will.  
                       (Mother vigorously shakes two boys.)

Bill              Here comes some more cousins.

Charles           And more!

Sammy            And still more!

Bill              Everybody's here.

Jeanette          No Rosie isn't here. Where's Rosie?  
                       (Rosie rushes in, out of breath.)

Rosie             Oh, Ma, I was chasing a black cat. He's terrible.  
                       I'll kill that black cat yet.

Mother            Look out Rosie that you don't get killed before  
                       Grandma arrives. Go wash your face, comb your  
                       hair, tie your shoelaces. Please look respect-  
                       able when Grandma comes.

All                Everybody's here, now, but Grandma. (Pointing  
                       toward the door.) Oh! here comes Grandma.

Four  
 Little Girls    Welcome Grandma!

Four  
 Little Boys    A hundred welcomes, Grandma!

Eight  
 Others          A thousand welcomes, Grandma!  
                       (Grandma advances to front of stage.)

Grandma          Well, well, children here I am. You're all here  
                       of course. Bless you, bless you one and all!  
                       This is Tom's family, here's Mary's, there's  
                       Rose's. Ah! the dear little angels how I love  
                       them all. And how have you been all year?  
                       Come here, dear, until Grandma sees how you  
                       have grown. And Eddie, child do you still



lead your class in school? And Mary you don't have those awful headaches any more- and the little Billow boys still fighting and Tommy eating candy every day, I'm sure. Oh, the tall ones and the small ones, how I love to be with you all on this Thanksgiving day.

Mary

And now, Grandma we're ready for the thanksgiving service of Old France. See, we have our offering boxes, too.

Grandma

Then bring forth the basket boys. Grandma's ready too.

(Three boys leave and girl gives ONWARD CHRISTIAN SOLDIERS on the coronet while three children enter, one boy leading and carrying the offering basket, two boys following with the American flag and Cross. Child with basket stands to one side of Grandma, child with flag and cross stand on both sides of Grandma).

1. Thank God for Johnny's speedy recovery from pneumonia.
2. Thank God for my good mother and father.
3. Thank God for the two grades in school, I skipped last year.
4. Thank God we can burn the mortgage on the house.
5. Thank God for two extra holidays last year.
6. Thank God for our new baby.
7. Thank God for the sunshine which made mother's plants grow and the rain which helped father's garden.
8. Thank God my little brother hasn't red hair.
9. Thank God my tonsils have been taken out and my ulcerated tooth is gone.
10. Thank God Joe and Maurice moved away because we were always fighting.
11. Thank God I have stopped growing.
12. Thank God for everything that is true, good and beautiful in this world.







Grandma

Now children one final work of thanks.

(Tune - MOTHER DEAR O PRAY FOR ME - Boy starts playing violin slowly and softly as Grandma begins:)

Grandma

Dear Lord in Heaven Grandma's children and children's children gather here today to continue the Thanksgiving service of old France and the Thanksgiving service of new America. They pledge allegiance to God and country and wish in their own simple way to express gratitude to the God of the Nation and the Flag of the Nation. Please accept their simple little thanksgiving offerings and bless them one and all.

(Grandma moves toward basket and while holding her little silver offering box above basket says:)

A little old lady am I  
 Departing time for me draws nigh  
 But every year before I go  
 Dear gratitude just let me show  
 For merry days of glad sunshine  
 And quantities of children fine.

(Other children come to basket with offering boxes and speak as follows:)

1. Father dear, O bless for us  
 Our fathers, mothers too  
 And never let them stray from Thee  
 No matter what they do.  
 O bless for us our older brothers  
 And younger sisters all  
 O make them ever strong and quick  
 To answer duty's call.

Chorus

Bless, O bless our loved ones all  
 And shield them with thy care  
 Make them thankful always be  
 For favors which they share.

2. Father dear, O bless for us  
 Our neighbors, one and all  
 And let us ever peaceful be  
 And in disputes ne'er fall  
 O bless for us our comrades  
 School - mates and teachers ever true  
 Protect our city government  
 Our Nation's interests too.



Chorus        Bless, O bless our nation grand  
                Protect our won'drous land  
                Guide us children one and all  
                And lead us with Thy Hand.

Chorus        Father, dear, accept our gifts  
                Receive our nation's love  
                Hear thy children sing to Thee  
                And look to Thee above.

(Verses of this song are sung by one child.  
Group joins in chorus. Last chorus sung by  
one child, then repeated by chorus.)

Grandma        Now boys, hustle to the parish house with our  
                  offering basket and then hurry back for a  
                  great big turkey and all Grandma's goodies  
                  await you.

And now children let's prepare for a merry  
Thanksgiving day.

All            We're ready, Grandma.    Indeed we are.

Curtain.



Just One Little Doll is a Christmas number. Mr. Jacob, an anxious father, is so eager to purchase a most unusual doll for his little girl, that he tries the patience of the holiday clerk, Elsie. This dramatization furnishes enjoyment for a simple Christmas party in the classroom.





JUST ONE LITTLE DOLL

Characters - Mr. Jacob, a Christmas shopper  
                  Elsie, a clerk

Time - Christmas Eve

Place - A department store.

Mr. Jacob           Please show me a doll - a very nice doll. I want to see one little doll for my little girl.

Elsie               Here's a very pretty doll.

Mr. Jacob           No, that doll is too small. I want one little doll, a very nice doll, for my little girl.

Elsie               How's this one?

Mr. Jacob           No, no, that doll is too big. I want one little doll, a very nice doll, for my little girl.

Elsie               See this!

Mr. Jacob           No, no, no, she is too homely. I want one little doll, a very nice doll, for my little girl.

Elsie               Behold! the Queen of dolls!

Mr. Jacob           No, no, no, no! She is too grand. I want one little doll, a very nice doll, for my little girl.

Elsie               This is a talking doll.

Mr. Jacob           No, no. My little girl talks enough. I want one little doll, a very nice doll, for my little girl.

Elsie               Would you like a little Dutch doll?

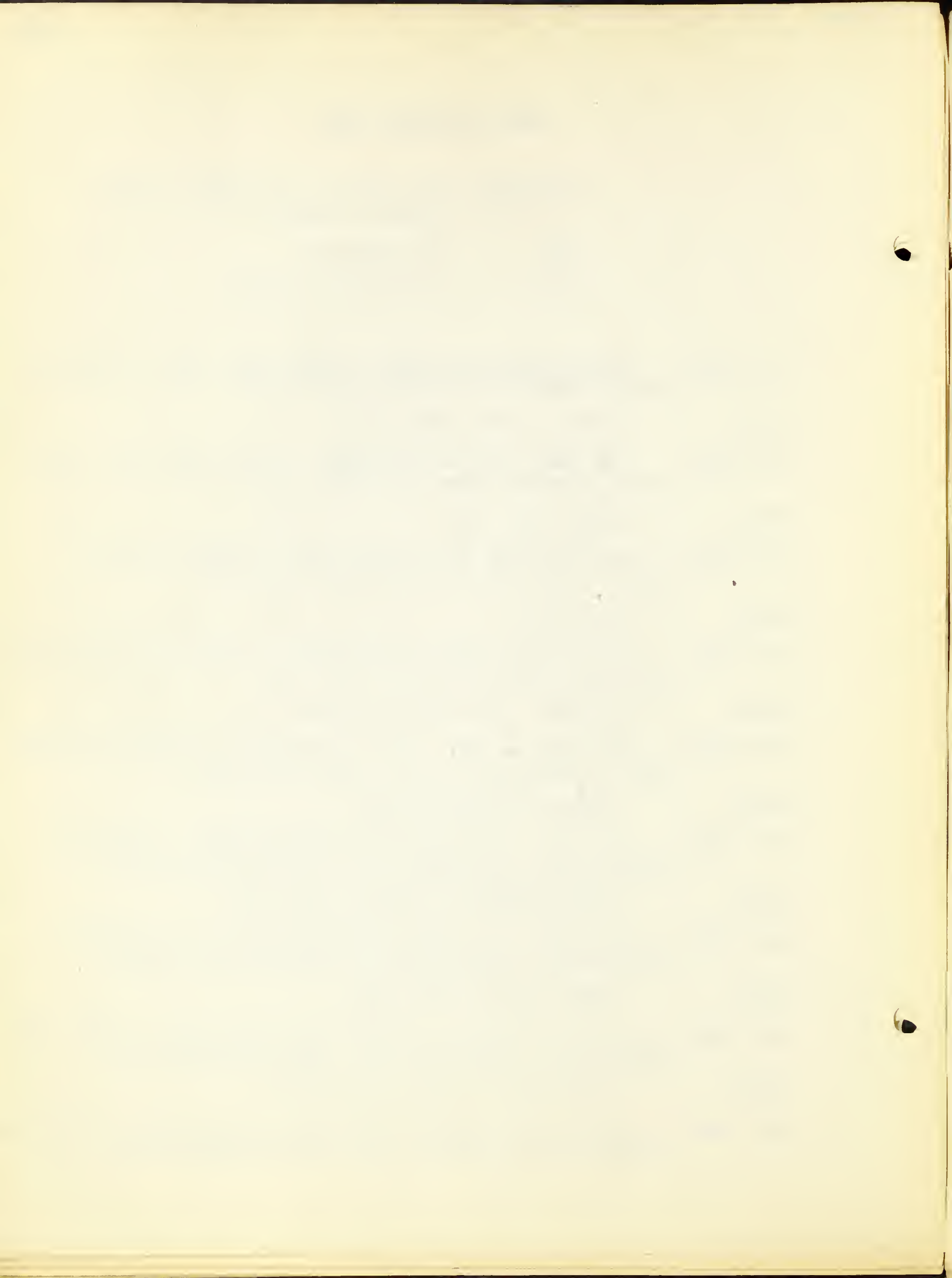
Mr. Jacob           No, no, no. I want 'Americano doll. I want one little doll, a very nice doll, for my little girl.

Elsie               This doll has blue eyes.

Mr. Jacob           No, no, no, no. I don't like blue eyes. I want one little doll, a very nice doll, for my little girl.

Elsie               How would you like brown eyes?

Mr. Jacob           No, I don't think I would like brown eyes. I want one little doll, a very nice doll, for my little girl.



Elsie                   Take this dear little doll, all ready for school.

Mr. Jacob            No, no. She is too plain. I want one little doll,  
a very nice doll, for my little girl.

Elsie                   Ten dollars will purchase this doll.

Mr. Jacob            No, no, no. That is too dear. I want one little  
doll, a very nice doll, for my little girl.

Elsie                   Twenty-five cents is the price of this doll.

Mr. Jacob            No, no, no, no. That is too cheap. I want one  
little doll, a very nice doll, for my little girl.

Elsie                   I really don't know what you want.

Mr. Jacob            I want one little doll, a very nice doll, for my  
little girl.

Elsie                   Well, sir, I have shown you everything in this store.

Mr. Jacob            But you did not show me one little doll, a very nice  
doll, for my little girl.

Elsie                   I have shown you everything in this store. Oh! I  
forgot. Here is a little dancing doll that came in this  
morning. Belinda is her name.

Mr. Jacob            Oh, oh, oh! I will cry for joy. She is one little  
doll, a very nice doll, for my little girl. Thank you,  
lady. Thank you, so much. Yes, yes, I will take her -  
one little doll, a very nice doll, for my little girl.  
You will fix her pretty - one little doll, a very nice  
doll, for my little girl. Oh, oh, oh. I am so glad -  
I have one little doll, a very nice doll, for my little  
girl.

The End.





Tommy, apparently the black sheep of the family, turns out to be the most thoughtful and considerate member of the household because he has taken Just One New Year's Resolution.  
Mischievous boys sometimes have solid virtues.



JUST ONE NEW YEAR'S RESOLUTION

Characters      Susie  
                  Tommy  
                  Bill  
                  Joe  
                  Rose  
                  Aunt Mary

Place            The library

Time            Scene 1 - New Year's Day  
                  Scene 2 - Two weeks later

Tommy            Just think, Susie, Aunt Mary put this record under my breakfast plate and on it she wrote, "Please make a few New Year's resolutions. Your conduct certainly needs improvement.

Susie            Young man, a great many of your ways do need mending. You are heedless, thoughtless, careless, indifferent -

Tommy            Please, Susie, don't add any more. I am every one of those and I suppose many more.

Susie            Indeed you are. Let me see the record Aunt Mary presented to you.

Tommy            Take it! It's dreadful, Susie!

Susie            Sakes alive! and all these are your faults!

1. Tommy never shuts the kitchen door after him.
2. Tommy never wipes his feet before he comes into the house.
3. Tommy, sometimes, comes into the house with his hat on.
4. Tommy always says - morning, noon and night - what have you got to eat?
5. Tommy pulls the dog's tail and makes faces at the baby.

Tommy            Susie, please don't read any more. I'm very much ashamed of myself. Sometimes, I think father tells the truth when he says I'm the worst boy in this neighborhood.

Susie            Just listen to these Tommy -

Tommy Kane skipped school five days last year. He was in four fights, knocked a front tooth from a boy's head; gave another one a bloody nose and sent five home all battered up.

My goodness - this is the worst of all.





Tommy Kane wasn't promoted.

Tommy            Please, Susie, I'll cry in a minute if you insist upon reading any more of my faults. You know Aunt Mary --

Susie            Yes, I know all about it. Aunt Mary says that she has firmly decided to read this long list of your faults at the Sunday dinner table.

Tommy            Susie, I'll die. All our cousins will be there.

Susie            Aunt Mary declares that all kinds of punishment have failed with you, and, now, in one desperate attempt, she hopes by grave humiliation, to reform you.

Tommy            I'll never live through that dinner. I know I can't. I'll die of shame. Can't you do something with Aunt Mary, Susie? I know you can if you want to. Aunt Mary thinks you're a little angel. Please do something for me.

Susie            I really don't believe you deserve help.

Tommy            Yes, I do, Susie. I'm to be pitied. I try but no matter how hard I try, I can't seem to do things just right.

Susie            Well, Tommy, because you need sympathy, I'll beg Aunt Mary to forgive you for about the five hundredth time, but I'll only do that on one grave condition --

Tommy            What's that Susie? Surely, I can do at least one thing right.

Susie            I don't think you can. At least, I don't ever remember seeing you do anything right.

Tommy            This time, I'll do just what you tell me, Susie. What is your condition?

Susie            Let me explain. Many of your faults annoy me, Tommy, but there's one that exasperates me -- that is your late arrival for every meal. You're never on time for breakfast, dinner or supper. You make father look cross and you force mother to feel worried. No wonder they don't enjoy their meals. Now, from this minute on, you're going to be on time for every meal -- that's your one and only one New Year's resolution -- and you're going to keep it. Promise me you will or I won't ask Aunt Mary to forgive you.

Tommy            I'll try, Susie.

Susie            You must do more than try - you must say that you will keep this resolution.

Tommy            And if I don't ---





Susie            If you're not on time - well - well - let me see - oh, in that case you must agree to go without anything to eat.

Tommy            Heavens, I'll die.

Susie            Indeed you won't. Bad conduct hasn't killed you up to this time; so loss of food will never kill you.

Tommy            Now, Susie, just to show you that I'm not as bad as people think I am - I solemnly promise never to be late during the year 1929 - for breakfast, dinner or supper - and if I am late I promise to go without eating anything even if I am starved.

Susie            Agreed upon! That's great! Now let us put that resolution in writing. Come on, Tommy! You'll be - some day - Aunt Mary's pride and joy.

Tommy            Never! She thinks - she thinks - she thinks - that I'm a pill - a very bad pill.

Scene 2.

Charlie           They say wonders never cease and I believe it. What do you think of this? Tommy hasn't been late for one meal since January first.

Betty            Don't you know that it is never too late to correct your faults?

Charlie           I know that, but I can't understand Tommy's great improvement.

Dan               Never mind the year isn't over yet. This record is too good to be true. Tommy never was a saint.

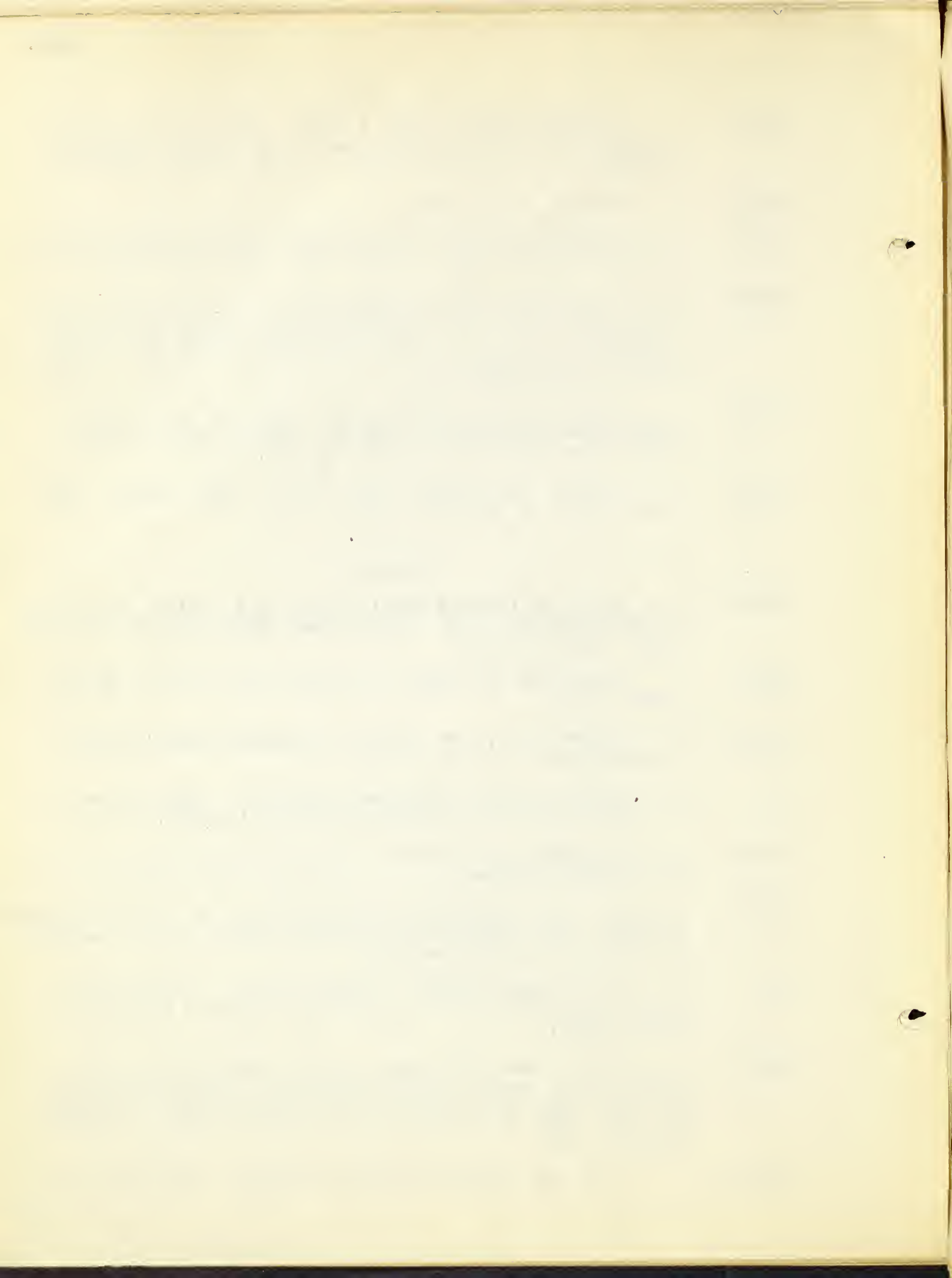
Susie            Of course, he wasn't - but he was never as bad as he was painted, either.

Elsie             I'm just wondering if he's going to be late for supper tonight. He's nowhere in sight and supper will be served in fifteen or twenty minutes.

Dan               I was just thinking the same thing. I was saying, "There this record is too good to be true" - Tommy never was a saint.

Susie            To tell the truth some of you people would almost force one to break a good resolution. If a boy is bad, you say, "Oh, he's terrible" - if a boy tries to be good, you say, "Oh, that's too good to last". What's a fellow going to do?

Charlie           I do hope Tommy's on time, tonight. You know this





is Aunt Mary's birthday supper.

Betty I had forgotten all about it.

Dan Are we going to have a real party?

Charlie A real honest to goodness party. In the center of the table there are pink roses and there's a little pink basket at each one's place and there's a big cake with pink icing on it.

Betty But I'm so worried. Tommy has only five minutes of grace.

Dan He'll never get here. I was just saying, "This record is too good to be true."

Elsie Aunt Mary will start in again. My! won't she scold him!

Charlie She'll kill him.

Susie Dear, dear, Tommy has just three minutes left. Horrors! Here's Aunt Mary!

Aunt Mary Come children, everything is ready. We're going to have a most tempting birthday supper. Are you all here? Where's Tommy?

Susie Oh - Aunt Mary - oh - ah- I'm sure he'll be on time for supper.

Aunt Mary Why child, he'll be late. It is now two minutes to six. I might know that the child could never go a year without being late for meals. He is without question the worst child that I have ever seen. As far as I can see, he's not a normal child. I declare I'll get that list that I put under his plate on New Year's day and I'll read out every one of those terrible faults. I will!

Susie One minute more and no Tommy. The poor boy will have no birthday supper. Oh dear, dear, dear, why did I ever make him take that resolution?

Aunt Mary We're not going to wait for him. That's certain. Come children come!

Susie Aunt Mary, please'.

Aunt Mary Come right along, children.

Charlie Aunt Mary - Aunt Mary - here's Tommy and he's all out of breath.

Tommy Don't mind that Aunt Mary - but I couldn't be late for your birthday supper and I couldn't come without bringing you a gift.





Betty                    We never thought of doing that.

Dan                     Never in this wide world!

Susie                   Of course we didn't! We only thought of a good birthday supper.

Tommy                   Aunt Mary, I once heard you say that you liked very fine writing paper and I wanted to get you some for your birthday. I had to go to the shop for it -- that's why I'm almost late. But, Aunt Mary, I couldn't come to your party without a little gift - why, I've been thinking about this gift for three weeks. You should see how I saved my pennies and nickels. Wasn't I happy last week when I found that I had three dollars and fifty cents. You bet I was! So here's your birthday gift, Aunt Mary, and Happy Birthday Greetings to you.

Aunt Mary              Bless your heart my child - you have your faults but above all these you have a heart of gold. A kind heart never strays very far away. Tommy child, you're my pride and joy.

Susie                   Didn't I tell you Tommy? I knew Aunt Mary would say that some day and best of all Tommy, so far, you've kept just one New Year's Resolution and I know you're going to keep it for the rest of the year.

Aunt Mary              Indeed he is - my pride and joy.

The End.



Pa and Ma's Oversight is serious, yet humorous. Pa is busily occupied with golf, and Ma with bridge. They are utterly unconscious of Bill's school problems. Mr. Dobson, the book agent brings them to a sudden realization of these considerations. He stresses the need of parents' interest in school work.



Pa and Ma's Oversight

Characters      Mr. Hart, a business man and a  
                      golf enthusiast  
                      Mrs. Hart, his wife, and a bridge  
                      fiend  
                      Bill Hart, their son, an ambitious  
                      student in junior high school  
                      Rosie, the maid  
                      Mr. Dobson, the book agent

Time              October, 1927

Place             A living room in an American home

Mr. Hart is in the middle of his living room with a golf club. With one eye upon "Aids in Golf" and another upon the club he attempts to get a professional golf grip.

Mrs. Hart is seated behind a table upon which cards have been distributed for four hands of bridge, three dummies and herself.

Rosie is in the center of the living room frantically waving a feather duster, as she vainly attempts to gain the attention of Mrs. Hart.

(As the curtain is drawn back

Rosie              (Approaching timidly) Mrs. Hart! Mrs. Hart! Will you please tell me how many will be for dinner this evening?

Mrs. Hart          (Unconscious of Rosie's presence) I certainly will practice with these cards until I am a professional. Indeed I will!

Mr. Hart           (Ready for a drive) Stand up straight with both feet firmly placed upon the ground, let the toe of the right be just in advance of the left.

Rosie              (Somewhat impatient) Mrs. Hart, please, how many will be for dinner this evening?

Mrs. Hart          (Playing cards) Now fourth hand plays Jack because that's the highest card out in hearts. Hm! Hm! Hm!

Mr. Hart           Grasp the club firmly, yet with ease. I'm getting there. You bet!





Rosie (Nervously) Mrs. Hart!  
 (Louder) Mrs. Hart!  
 (Disgusted) Mrs. Hart!

Mrs. Hart (Drawling) Yes, Rosie!

Rosie How many will be for dinner this evening?

Mrs. Hart Ace, King, Queen, Ten-spot - what a haul! Wouldn't that be good playing? It surely would.

Rosie Mrs. Hart. I must know.

Mr. Hart (With enthusiasm) Interlock thumb of left hand in palm of right, and eye on the ball.

Rosie Oh dear - dear - dear - to live in a house of enthusiasts, one all golf and the other all cards -- all the time.

Bill (Entering excitedly) You're telling the truth, Rosie. A half an hour ago I wanted some help with my home work and Pa said, "Don't bother me" and Ma said, "Don't annoy me" - "Don't annoy me".

Rosie Yes it's terrible Master Bill, but I must know how many to prepare dinner for.

Bill Don't get upset Rosie. I heard Pa and Ma say we were all going out tonight; so you won't have to bother. Listen Rosie, that's the bell.

Rosie Oh! Oh! Oh! Horrors! It's a man. I mean a book agent.

Mrs. Hart Rosie - ten of diamonds, nine of diamonds, seven of diamonds, oh trumped, trumped indeed. Yes, Rosie, no dinner tonight. Oh the trick is lost and third hand loses game.

Mr. Hart Keep your eye on the ball, ready, swing, come down easy, keep your eye on the ball, watch it, watch it. No, that's poor. I must try again.

Bill Say, Pa, how about a little help on my homework.

Pa Stop, now, Bill. This is my golf hour. Ask your mother.

Bill Ma, please help me with my homework.

Mrs. Hart Home work, you shouldn't have any. What does that teacher give you home work for anyway? Don't bother me.

Bill Pa, where did Sir Walter Scott live?



Mr. Hart            On the fairway.

Bill                What? What?

Mr. Hart            Goodness sake, didn't you ask your Mother, yet?

Bill                Ma, what was Sir Walter Scott's father's occupation?

Mrs. Hart           A King - a Jack - a 10 spot.

Bill                What? What?

Mrs. Hart           Bill you're so tantalizing. Pa Hart you write to Bill's teacher at once. I don't want the child overburdened with homework. Write at once, I say.

Bill                Well, Pa, tell me where I'll look it up.

Mr. Hart            Always a good sweep for a drive - that's it - that's it. Say Bill ask your Ma about that?

Bill                Where's the book in which I can look up my literary work?

Mrs. Hart           Ask your teacher. Land's sake, doesn't she teach you anything? Pa Hart, write a letter to Bill's principal. His teacher isn't giving him thorough instruction.

Bill                Why, of course, she is. Look at the list of reference books I have, but I can't find any of these in this house. Every book is marked "How to Play Golf" or "How to Play Bridge".

Mrs. Hart           Let me see the list! No, no. We haven't any of those books. I don't think they are modern. Tell your teacher to give you one tomorrow.

Mr. Hart            Yes, Bill, ask your teacher. You know your Pa and Ma are very busy. I am learning to concentrate on golf and Ma is attempting to think in cards. Never bother Pa and Ma. Ask your teacher.

Mr. Dobson          Excuse me, please, may I come in. Your maid asked me to wait in the adjoining room for your leisure moments. I happened to overhear your conversation of the last few minutes and I have just what will remedy your difficulty - a beautiful set of well-bound loose leaf encyclopedias.

Bill                Oh, buy them, Pa.

Mr. Hart            You don't need them, Bill. You're teacher will tell you all you need to know.

Mrs. Hart           Don't be silly, Bill. You learn all those things in school and you don't have to look in a book for them either. Let your teacher tell you!





Mr. Dobson        Well, Well, how strange! Now, if you will pardon me  
I would like to take just five minutes of your time.

Mr. Hart        Not today, sir!

Mrs. Hart        Don't bother, sir. We won't buy. No indeed!

Mr. Dobson        Well, well, I guess I'll have to be going. Say, Mr.  
Hart, you're quite a golf player aren't you, and Mrs.  
Hart, you're a mighty fine bridge player, aren't you?  
I can tell this by the very atmosphere of this room.

Mr. and Mrs. Hart        (Together) Oh, yes, yes! Sit down and let  
us talk about golf and bridge.

Mr. Dobson        (Surveying Mr. Hart) You have a very good swing,  
Mr. Hart.

Mr. Dobson        (Watching Mrs. Hart) Why, Mrs. Hart, you surely  
play bridge exceptionally well.

Mr. and Mrs. Hart        (Together - all smiles) Yes - yes.

Mr. Dobson        Did you both take lessons in your respective subjects?

Together        Why, we're still taking lessons !

Mr. Dobson        And of course you have books to tell you "How to Play  
Golf" and "How to Play Bridge".

Together        One hundred different ones - to be exact.

Mr. Dobson        Has your ambitious son, Bill, as many school reference  
books?

Mr. Hart        No - er - er - no!

Mrs. Hart        Why - er - er - er No! Of course not! His teacher  
tells him everything.

Mr. Dobson        Now, Mrs. Hart, your bridge teacher hasn't told you  
everything in ten lessons and you're still taking lessons  
and you're reading up many books on the subject. Mr. Hart,  
you are doing the same in your golf. Why not give your  
child equal opportunity with his school work? His teacher  
cannot do all. Help the teacher, help the boy himself.  
These reference books are designed for junior high students.

Mrs. Hart        I never thought of that. Of course I need continuous  
reading matter on bridge and Pa needs it on golf. True  
enough. Bill needs some drill on educational work. Buy  
them, Pa.

Mr. Hart        Yes, yes, we'll take the set. I'll ring for Rosie.



Rosie                    Yes, sir.

Mr. Hart                Rosie, bring in my check book from the desk in library, please.

Rosie                    Yes, sir. (Returning a minute later with check book) Here it is, Mr. Hart! (Starting out and then turning to look at table.) Praises! What's going to happen? Bill's getting a set of books! The Lord be with us! Sure I always pitied that poor teacher of Bill's; she was supposed to know everything for him - according to his Pa and Ma - and now the books will know a little for him. Sure enough, the teacher won't have to be an encyclopedia any longer for him, from now on she will only need to be a Century Dictionary.

The End.



No Lessons - No Sports are Mary's words as she undertakes to discipline her younger brother Bill. Mary succeeds in emphasizing the value of school work.





NO LESSONS - NO SPORTS

Characters - 1 boy, 1 girl - Bill (B.), Mary (M.)

Place - Living room in children's home.

Time - The night after report cards were distributed.

- B. (Enters whistling) U-hu, Mary! U-hu, Mary! -----  
Say, there, sis, what's the matter with you? Why, I declare, I never saw you so down-hearted before and I wanted to ask you for a favor. Say you've been crying for a long time, haven't you? Ah, come on, now, tell me what's the matter!
- M. (Head is buried in her hands, weeping) Some one has hurt my feelings.
- B. (Indignantly) Who has hurt your feelings? Just tell me who hurt your feelings and I'll fix them.
- M. (Sobbing) No - no, you couldn't.
- B. (Bravely) I couldn't, eh. Well you bet I could. Why I'd kill anyone who hurt my sister. I'd kill them - I would.
- M. No, you couldn't fight or kill the one that hurt my feelings this time - because - because it's yourself.
- B. I hurt your feelings - Mary - I never did. I wouldn't do such a thing. How did I hurt your feelings?
- M. You hurt my feelings by getting this terrible report card. Look at it! Three marks in red ink are on it. Your teacher says she's ashamed of you, and I am, too. You're a lazy boy.
- B. No, I'm not lazy, Mary. Boys were never expected to be as smart as girls. You're smart - but I'm sort of - well sort of dull.
- M. You're not dull, but you are inattentive and careless and indifferent; and you're spoiling our family reputation.
- B. How's that? All my sisters are smart.
- M. Yes, but you're our only brother. We're doing good work in school and because of that I know all the teachers say, "We have a most intelligent mother", and you're doing nothing in school and because of that I feel all the teachers say - "Oh, he has such



a very, very stupid father". They say boys take after their fathers and you don't at all because your poor Pa is a conscientious worker and a very bright man. Oh, I'm so sorry for our family reputation. With that terrible report card (Despondent) you've wronged poor Pa and injured my feelings.

- B. Ah, now, Mary, don't take it that way. I'll try to do better the next time.
- M. You don't mean what you say.
- B. I mean every word of it.
- M. You don't, Bill, you know you don't.
- B. Why?
- M. Because you've said the same thing ever since you got your first report card, and you're growing steadily worse.
- B. Mary, I try but I keep forgetting.
- M. That's just it. You should be taught not to forget. I think you need to be disciplined.
- B. How, Mary?
- M. Well, after Miss Smith showed me your report card and told me what an undesirable student you were I cried for a whole hour and then, I did some thinking.
- B. About me?
- M. Yes, about you. I said, "That brother of mine must improve and how can I help him to improve? Then the thought came to me - if my brother cannot do his school work satisfactorily, then he should not be allowed to take part in any sports at the club. And so, I'm going right to mother to tell her that - and I'm sure she'll agree with me.
- B. (On knees) Oh please, please don't Mary!
- M. Yes, I will. Our family reputation cannot be ruined, my feelings cannot be hurt so cruelly. I'm going to mother this minute.
- B. But sis, the big basket ball game is on tonight - the opening one of the season. I'm the best one at shooting baskets. I must go.
- M. You must not. Work must come before pleasure.







- B. Oh sis, I'll do anything in the world for you if you don't tell mother.
- M. I'm sorry to say, I place no trust in your rash promises.
- B. This is a true promise - I give you my word of honor. Honestly, I do.
- (Right hand raised) I promise to be a student from this minute on.  
I promise not to ruin my family's good reputation.  
I promise never to hurt your kind feelings again.
- M. If I do not tell mother, will you start to fulfill that promise right now.
- B. I'll do anything you tell me, Mary.
- M. Sit right down. Open your folder and rewrite that awful composition you turned in yesterday, take your Latin book and study your nouns and verbs and then prepare your History topics. When you have prepared this work, let me know. I will hear you recite upon it.
- B. And what if I don't know it, Mary.
- M. Then you'll start to study it all over again.
- B. I'll do my best, Mary.
- M. You'll have to, that's understood. Surely, Bill, you wouldn't hurt my feelings again by failing in your work, and I know you couldn't injure the family's reputation once more. Could you, Bill?
- B. No, Mary - but?
- M. But what?
- B. I was thinking what would happen if I studied and couldn't learn. It's a long time since I tried to study.
- M. Well, in that case, young man, you'll sit right there until every lesson is prepared. No lessons - no sports.
- B. Mary, you're a terrible boss.
- M. I'm not. I'm an excellent supervisor.



- B. Oh, poor me, to be under an excellent supervisor.  
And to think it's you, Mary! How hard life is!
- M. And now, to work young man. No lessons - no sports.
- B. Oh, what a hard, hard world this is, especially when  
you're bossed by a wrathful sister - an excellent  
supervisor. Oh dear, I know I must study, and oh  
dear, how I hate to begin.
- M. Yes, yes, old dear - no lessons - no sports, old dear.



Uncle Dan visits in America for the last time before sailing for Ireland. He entertains and is entertained. Uncle Dan's Visit shows that the Irish race and all other races have qualities of merit which pictures and plays might well present.



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UNCLE DAN'S VISIT

(Two groups of ten or twelve children are standing about two little girls who are seated and are looking at large picture books.)

- Tom (Rushing in) Hi-diddle-di! Hi-diddle-diddle-di! I have a secret - a wonderful secret!
- Lillian Tell us, Tommy!
- Tom No, I won't. You never tell me where Ma hides the pie.
- Mary Please tell us, Tommy! I beg of you, please tell us.
- Tom Tell you! Never in the wide world. You're always telling Pa when I don't do my home work. Hi-diddle-di! Hi-diddle-diddle-di! I have a secret.
- Margaret Tommy, it isn't polite to keep a secret. Now Tommy you'll never be like Mr. O'Sullivan, the fireman, unless you learn to be polite when you are a little fellow. Mr. O'Sullivan is a true, Irish gentleman.
- Tom Well, you bet. I want to be like Michael Cavanaugh O'Sullivan. He's the best fireman at the station.
- Margaret Then, learn now to be polite. Come, tell us the secret!
- Tom Well, it's this. Our uncle from Boston is coming to see us today. He sails tomorrow for Ireland, and he's coming to say Good-Bye to all of us.
- Edwin I hope we have a party to celebrate.
- Peter I hope he gives me a quarter.
- Emily Do you suppose he's cranky like Uncle Ed and particular like Uncle Will?
- Allan Jimminy cricket! I hope he's as funny as Jiggs himself. I'm very tired of good, proper people.
- Mary I just happened to think. We'll have to give him a going away gift.
- Peter Mary, don't be silly. People only give gifts on Christmas and birthdays.
- Mary Silly boy! You're not up with the times. Of course people give other gifts and Uncle Dan must have a going away gift.
- Margaret Ho-ho! Look at Fatty! He's all out of breath.



- Norman            Oh, I'm over come. Indeed I am. Do you know what? Pop, the grocer man, Sacko, the real estate man, Mr. Smith and Miss Miranda Jones, oh and heaven knows, hundreds of others are coming over to see Uncle Dan. We'll have to be on our best behavior.
- Margaret        You just bet you will. Uncle Dan's a true Irish gentleman and he'll expect his American nephews and nieces to be, at least, ladies and gentlemen.
- Edwin            Well, let's get that going away present ready, anyway. We really ought to do something for our Uncle Dan, he has always been so generous himself.
- Margaret        Come, along, then. I have an idea.
- Sophie           Sh! Sh! Here comes Uncle Dan!
- Edwin            Stop your pushing, Ned. I want to see, too. Weren't you taught to be polite anyway?
- Sophie           Oh, he's coming! He's coming! I see him! I see him!
- All              Goody, goody, good, good! Here he comes!
- Mother           Yes, Uncle Dan here are all your little American nephews and nieces. I'm sure they're delighted to see you.
- All              Welcome, Uncle Dan, welcome!
- Uncle Dan        Well, bless yere little hearts, aren't ye a handsome lot? Faith'n ye are, everyone of ye! Bless my soul! Sure I'd like to steal ye back to the dear old Isle with mi-self.
- Mother           Now, Dan, some of these little people might take your words too seriously. I'm sure Jimmy would love to take a vacation from school.
- Uncle Dan        And where is Jimmy?
- Jimmy            Here I am, Uncle Dan. Please take me with you. I don't like to go to school.
- Uncle Dan        Now, Jimmy, mi boy, don't ye be after saying that. Sure I once knew a boy in Ireland that niver wanted to go to school and faith the fairies changed him into a little white tree to grow forever by that awful white schoolhouse - one day in spring - just because he stayed away from school.
- Jimmy            That's not true, Uncle Dan, is it?
- Uncle Dan        Oh, Jimmy and all the other little boys and girls of Uncle Sam ye don't know the fairies of Ireland, they're good and they're bad and sometimes they're terrible.





Helen                Maybe the bad fairies will catch you, Uncle Dan!

Uncle Dan            Oh, praise be all the saints, praise be! Sure child, ye're making me afriad already of the haunted hills of old Ireland.

Helen                Now, Uncle Dan, don't you fear! You're little American relatives and friends have prepared for you a rare treasure chest to carry you safely over the Atlantic, through your isle of happiness, and back again to the home of the Stars and Stripes!

Mother              Sit down, Dan, while these little ones fill that treasure chest for you!

(Friends of Uncle Dan enter here.) Sure enough he's here. Why Daniel O'Connell McGuire welcome to our city! Where have you been all these years?

Josie                Why Dan-Dan-Daniel! I haven't seen you in such a long time.

Uncle Dan            Sure, Maria, I'm weeping myself to see you. Oh-oh-oh how are ye Maria? And how's your husband? Is his temper as bad as ever?

Maria                Sure, it's worse.

Uncle Dan            Oh then, I thought so - I thought so. But never mind that he's got a heart as big as this whole grand country.

Maria                Sure, Dan, everyone in this town is glad to see you once again - because if I do say so myself - you're a credit to your race - you're a fine, honest Irish gentleman.

Mother              And now, Uncle Dan, I think these boys and girls would like to give you a little parting remembrance. I've been listening to them whisper all morning; so I think a surprise is coming.

Uncle Dan            Ye little villains, bless ye, springing a surprise on your old Uncle Dan. And how will I ever live through this day? Sure now don't ye know I even get excited when I hand the conductor my ticket in the car.

Mother              Now Dan, don't be silly!

Miranda             Sure you were never nervous, Dan.

Dan's Friend        You were the most dignified man in this town when you left it.

Uncle Dan            Now, if I didn't know better I'd say ye had all just kissed the Blarney Stone. But come we're keeping the children waiting.



Now, I'm taking science and I understand a little about the Weather Bureau and its work. So, I have prepared a weather chart for your journey based on accurate predictions. There are only a few days of rain in store for you.

Uncle Dan        Would ye believe that a child could be so thoughtful? That'll come in mighty handy and now Daniel O'Connell McGuire won't have to take an umbrella with him everywhere he goes - rain or shine.

John            Uncle Dan, here are two quarters. Please bring our mother and father two little shamrock plants from the Isle they love so well.

Uncle Dan        Child of love, keep your quarters. I'll bring ye all a fine little shamrock plant.

Sarah            Here are some of Mary's dresses and Tommy's suits. Please take them with our love to our little cousins in Ireland.

Uncle Dan        I will that and they'll be mighty glad to get them. Sometimes, money and clothes are very scarce with Irish boys and girls.

Anna            This is a book of jokes - one for every day in the year - and they're all on the Irishman.

Uncle Dan        All the better, daughter, all the better. There's nobody laughs heartier than the Irishman when the joke is on himself.

Stanley          Uncle Dan, here's a statement for you to present everywhere you go-  
"I am Daniel O'Connell McGuire, the greatest prize fighter of America because I am a big strong man of one hundred forty pounds with a muscle of iron."

Uncle Dan        Oh, child of grace, I never could do that in a century. Don't ye know now that I'd have fifty men in every village ready to fight me. Ye know the Irish are all great fighters, my boy, and sure now, I think that I'm the poorest of them all.

Mother          Now, children, Uncle Dan must be very tired from listening to all of you. Give his old-time friends a chance to speak.

Mrs. Jennings   Well, Dan, I'm sorry to see you go but I'm glad that you're going to have a little vacation. I brought you over this small gift. Please make use of it. You know you were always careless about your health, running in and out of the store, every minute in zero weather. So here are two sets of warm red flannel underwear and do wear them all the time.





Helen

Dear Uncle Dan,

We, your little nephews and nieces, heard yesterday that you were sailing to your native land, today! So we quickly planned a little departing remembrance for you. Please accept this Remembrance Chest and tell the boys and girls in Ireland about some good little boys and girls in America.

From Your American Relations.

Uncle Dan

'Tis crying I am already. Oh dear'n and dear'n, 'tis sorry I am to be leaving you all.

Rose

In your Remembrance Chest, dear uncle, I place this card. I want you to read it every day, while you are away.  
Guardian Angel, so lovely and bright  
My Uncle Dan, watch o'er each day, each night.

Uncle Dan

I will that - sure 'tis five times a day, I'll say it.

Ruth

Here's an emergency case for you, dear uncle -  
- a bottle of mother's reliable pills,  
some tooth ache drops,  
a salve for sunburn,  
a corn plaster,  
some sleeping powders,  
and the well known prescription -  
"An apple a day, keeps the doctor away."

Uncle Dan

Oh, the poor little children! Aren't they good?

Mary

This bundle contains all Aunt Susie's love letters. We thought you'd like to read them on the steamer. We found them in the attic.

Uncle Dan

Glory to the good Saint Patrick! Aunt Sue would come back to earth to take them away from Daniel O'Connell McGuire - that she would.

Walter

Here are a few rules from the Steamer Guide Book for you, Uncle Dan.

Don't sail on Saturday even though its March 17th.  
Wear your heavy socks inside out for luck.  
Don't take stateroom - No. 13.  
Only speak to the ladies who smile at you and  
then speak cautiously.

Uncle Dan

Sure, now I'll be afraid to breathe - that I will. Oh, but I'm afraid of anything with a 13 in it - th t I am. Indeed I won't take stateroom No. 13.

Ray

You know, Uncle Dan, when we children were young we used to hope that it wouldn't rain on certain days. We thought that weather was something that fell from heaven.





Uncle Dan            That I will, Miranda, but what will I ever do -  
they'll run me out of the green island with the red.

The Grocer          Good-bye, Dan, here's the forty dollars which you  
once loaned me. I never paid it back. And here's five  
dollars for the interest I must owe on it by now. I'm  
interested in stock now, you know.

Uncle Dan          Oh, Pop, don't set me crying about the days of long  
ago. I almost die when I think of them. Take back your  
five dollars. An ole friend could never take the interest.  
You wouldn't be insulting me, now, boy, would you? Take  
back the five dollars my dear old friend.

Rita                And now, Uncle Dan we invite you to dine with us today.  
This will be your last American dinner on land for a  
whole year.

Martin             Oh ye, Uncle Dan! We're going to have turkey and  
cranberry sauce and ice cream and two pieces of pie and  
everything.

All                Oh, yes, do come Uncle Dan.

Uncle Dan          Wouldn't I be silly now, not to come? Don't ye see my  
tongue watering and my eyes crying for the goosey-geese-  
gander, and faith I want two pieces of pie, too.

Mother             Then hurry up, everybody, and we'll celebrate  
royally before Uncle Dan goes away.

Uncle Dan          And begorrah we'll celebrate royally when Uncle Dan  
comes back. Faith we will.



Aunt Mary tells an imaginative story in a delightful way. She appeals to the fantasy in Treasured Keys.





Treasured Keys

## An Irish Story

Characters      Aunt Mary  
                  Louise and Marion, Junior II girls  
                  Beggar lady  
                  Kathleen, the village girl  
                  Fairy  
                  Eight girls

Time              Years ago.

Place             Scene 1 - In Aunt Mary's living room.  
                  Scene 2 - By the Lakes of Villarney.

Scene 1

Louise            Oh, Marion, I've just finished my last example. Those examples weren't easy, were they?

Marion            And this composition is finished now. Isn't it funny? I never know what to say even though I have a thousand thoughts.

Aunt Mary        Girls, girls, don't complain! Just be glad that the work is over.

Girls             We are, Aunt Mary.

Louise            Aunt Mary wouldn't you like to tell us one of your favorite stories?

Aunt Mary        Why girls, I've told them over and over. You know them by heart.

Marion            Isn't there just one that we have never heard before?

Aunt Mary        I wonder - well, well! how would you like to hear a dear little story often told to me in old Ireland?

Girls             Yes, yes, Aunt Mary! Hurry up! Do begin!

Aunt Mary        Here it is, my dears!

## Aunt Mary's Story

Years ago, in a small town in the southern part of Ireland lived a girl of twelve, the youngest of a large



family. Kathleen was her name. Everybody loved her. Her brothers and sisters went to her with all their little troubles, neighbors and friends praised her, and Father Dan, the parish priest, upon meeting her always said in the most affectionate way,

"Ah, Kathleen, my Irish colleen, God bless you, God bless you."

Louise           Why Aunt Mary, I love this story. I can actually see Kathleen before me.

Well, one day when Kathleen was alone in her cabin, an old beggar lady knocked at the door.

Marion           Aunt Mary, I declare, I see the beggar lady.

This unfortunate beggar asked for a cup of water. Kathleen gave it to her and beckoned the worn-out traveller to a chair by the hearth. The old woman then spoke:

Old Woman       Kathleen, Kathleen, often have ye done little deeds of kindness for me, and me poor old heart goes out to ye for it. I love ye Kathleen, faithin I do, and now before I'm leaving ye, for the hills of old Kerry, I give to ye, little colleen, this magic ball. Go tomorrow; toss up this magic ball, three times by the Lakes of Killarney and say,

Killarney's lakes so blue,  
Tell me true,  
Will my future happy be  
Tell me true.

The old lady continued her journey and the next morning Kathleen started for the Lakes of Killarney. She landed in a lonely spot of wild beauty -

Louise           Aunt Mary, I see her.

Marion           I do - I do - Truly I do.

She tossed the magic ball and said,  
Killarney's lakes so blue,  
Tell me true,  
Will my future happy be  
Tell me true.

At once a fairy appeared on the spot.

Fairy           Kathleen, thou art good and kind and true. The fairies of old Erin watch over you. See! See! what they bring you!

1st Girl        (Bearing a green banner with a white K on it, and a large key.)

Kathleen, I bring to you the most precious of all keys.





This key will unlock the door of your own heart for you  
 see this key marked I means Kathleen. Always remember,  
 "To thine own self be true  
 And it must follow as night the day  
 Thou canst not then be false to any man."  
 (Soft music is played while fairy waves wand.)

2nd Girl (Bearing a green banner with a white I on it, and a large key.)  
 Kathleen, this key will open to you a treasure house for I, you see, begins the word Ideals. So I bring to you lofty ideals of love, honor, patriotism, religion.  
 (Music - Fairy wand)

3rd Girl (Banner N - Key)  
 Take this precious key. The letter is N for N begins Nobility. You, who are good belong to true Nobility.  
 (Music - Fairy wand)

4th Girl (Banner D - Key) This key leads to the Home of Good Deeds. In this house you will find many of your own good acts.  
 (Music - Fairy wand)

5th Girl (Banner N - Key) After you have entered the Home of Good Deeds you will find in it the Hall of Virtue. Unlock the third door to the right and there in golden letters you will find your Name for this key is marked N.  
 (Music - Fairy wand)

6th Girl (Banner E - Key) The key marked E brings you to the Land of Eutopia, the land of great dreams. All good people will some day see this fairy land.  
 (Music - Fairy wand)

7th Girl (Banner S - Key) This key discloses a rare secret to you. Everywhere men and women are trying to find this secret - the Secret of Happiness.

8th Girl (Banner S - Key) One last key - and one more S - I give to you. This means Success for you in everything you do, Success for you, every place you go.

Fairy And now, Kathleen, once more toss up your magic ball and say your pretty lines.

(Kathleen tosses ball)

Kathleen Killarney's lakes so blue,  
 Tell me true,  
 Will my future happy be,  
 Tell me true.

Fairy Kathleen, dear heart, you have heard the fairy's messengers. Now turn and see what those letters spell -





the beautiful word - Kindness. Do you know that it was because your days were full of kindness to brothers and sisters, to mother and father, to neighbors, to beasts and birds, that the old woman gave you the magic ball. That magic ball is filled with your kind deeds - and some day - yes, some day the fairies from the Land of Kindness will bring you golden balls of joy.

The End.



Students love Rip Van Winkle.  
After they dramatize it they have a  
lasting appreciation of this delight-  
ful piece of literature. Try the  
Dramatization of Rip Van Winkle.





# DRAMATIZATION OF RIP VAN WINKLE

Enter Mr. and Mrs. Long Ago.

Music --- Long Ago.

Mr. Long Ago      Children, permit me to introduce you to Mr. and Mrs. Long Ago. We have come to ask you to make a voyage with us up the Hudson River, up to the fairy Kaatskill Mountains. Enter with us a little village of great antiquity, where every house built of yellow brick brought from Holland is surmounted with a weathercock.

Mrs. Long Ago      And children, tell me who lives in that sadly timeworn and weatherbeaten house. Why! that simple, good-nature man that obedient, hennecked husband - Rip Van Winkle. Here he comes followed by the children of the village.

(Enter Rip and children.)

Louis      Please stop, Rip, and tell us a story of the witch.

Anna      Oooh! one of the ghost, too!

Eugenia and Hilda      And one of the Indians!

Earl and Thomas      Ah, Rip fix our kites! (Displaying kites.)

Walter and William      Ah, no, Rip let's shoot the marbles.

Girls and Louis      Come on, Rip, the story.

Rip Van Winkle      Yes, yes, my children. Hush! I'll tell thee a story of the wild old witch in yonder mountain.

All      O-oooooh!

Mr. Long Ago      Rip's chief fault is an aversion to profitable labor - not from want of perservance, however. He fishes all day without a single nibble to encourage him. He goes off with a gun to shoot squirrels and pigeons. He does little jobs for the women of the village that their less obliging husbands will not do for them and listen he is the foremost man at all country frolics for husking Indian corn. Look!

(Enter Rip and Ladies. Ladies carrying little baskets, parasols and artificial flowers.)

Mrs. Long Ago      He leads the frolics but what about his farm? The fence is falling to pieces, why he has the worst conditioned farm in the neighborhood. His children are as ragged and wild as if they belonged to nobody! Poor Rip would love to whistle life away in perfect contentment, but does he? Meet Dame Van Winkle.



(Rip sits at the table with paper in his hand. Enter Dame.)

Dame           Rip, Rip, Rip Van Winkle, I say. You foolish old man! Idle, careless, good-for-nothing man. You'd rather starve on a penny than work for a pound; bring ruin on your family.

(Rip's characteristic motion.)

Dame           Rip, Rip, Rip Van Winkle! Look at the weeds in that garden, the fence falling to pieces, and the cow gone off to the cabbages. You shiftless, shiftless husband.

(Dame weeps.)

(Rip's motion.)

Dame           There's your good-for nothing dog Wolf. Out with both of you, out I say. Poor me, with such a husband.

Mr. Long Ago       Poor Rip takes to the outside of the house, the only side which, in truth, belongs to a henpecked husband. But from his very house Rip is driven by that awful tongue of Dame Van Winkle's.

Dame           (Outside with broom and soup ladle.)       Rip, Rip, Rip Van Winkle! You lazy, idle, shiftless man, you'll not stay out here, sunning yourself. Get up, I say. Get up and fix that fence, weed that garden. Away with you and your good-for-nothing dog.

Mrs. Long Ago       Then Rip consoles himself by frequenting a club of philosophers and other idle personages of the village. The meeting place is in front of Nicholas Vedder's inn. The purpose of the Club is to talk over village gossip, tell sleepy stories or engage in profound discussions. For in that club, don't you know, is Derrick Van Bummel, the dapper little schoolmaster who is not to be daunted by the most gigantic word in the dictionary. Let us join Rip at the Club.

(Enter club members. Nicholas Vedder - Derrick Van Bummel - Brom Dutcher - Van Tulyer.)

Derrick Van Bummel   Ha, 'tis Rip. Dame Van Winkle has used the broomstick on him again.

Brom Dutcher       A seat for ye, Rip, a seat for ye.

Van Tulyer       Did ye know Dame Messlige went to town this morning?

Derrick       No.

(Nicholas Vedder moves chair.)

Brom Dutcher       'Tis true Nicholas Vedder the neighbors tell the





hour by your movements as accurately as by a sundial.

Nicholas Vedder      Hush! Hush!      (Puffs hard.)

Derrick Van Bummel      An article of interest, Sirs. We were saying yesterday the sun moved in the heavens. This article says it appears to move! How rashly untrue! How totally absurd! How far from scientific explanation, inexplicable, contradictory, superficial, how non-intelligible to the worthy citizens of this village.

(Enter Dame Van Winkle.)

Dame      Rip, Rip, Rip Van Winkle. Home with you I say. Lazy good-for-nothing, shiftless, idle, careless, man, where's the cow? Where's the cow? And you, and you, and you, you good-for-nothings - companions of Rip in his idleness, keeping him from doing his work. Away with you all and you Rip - oh! woe the day I became Dame Van Winkle.

Mr. Long Ago      Poor Rip is now reduced to despair, so to avoid farm labor and the clamor of his wife he scrambles off with gun in hand to the highest part of the Kaatskill Mountains. He spends the day shooting squirrels. Then, exhausted, he lies down to rest. He sees on one side, at a distance, the lordly Hudson, moving on its silent but majestic course and at last losing itself in the blue highlands. On the other side, he beholds a deep mountain glen, wild, lonely and shagged.

Mrs. Long Ago      When the mountains begin to throw their long blue shadows over the valleys, Rip starts to descend the mountain heaving a heavy sigh when he thinks of encountering the terrors of Dame Van Winkle. Suddenly he hears a voice.

(Enter strange figure.)

Rip Van Winkle! Rip Van Winkle!

(Rip starts to descend again.)

Rip Van Winkle! Rip Van Winkle!

(Little man makes signs for Rip to come and assist him.)

(Rip assists little man. Both go on in silence. Rip hears queer noise like pealing of thunder.)

Mr. Long Ago      Now they enter the amphitheater. New objects of wonder present themselves. See this company of odd looking personages playing at ninepins.

(Enter Ninepin Players.)





Mr. Long Ago      Note their grave faces; their mysterious silence! See them desist from their play while Rip waits upon them. Ah, see Rip steal a drink himself. What another - yes another - and still another - oh, see Rip's eyes swim in his head. Watch him fall into a deep sleep.

Mrs. Long Ago      On waking Rip finds himself on the green knoll where he first saw the old man of the glen. He rubs his eyes and speaks.

Rip      Surely, I have not slept here all night. Where is the strange man with the keg of liquor and that flagon. Oh! that flagon! that wicked flagon! What excuse shall I make to Dame Van Winkle? (Whistles) And Wolf's gone too. Dear! (Stretches. Cramped up.) These mountain beds do not agree with me and if this frolic should lay me up with the fit of the rheumatism, I shall have a blessed time with Dame Van Winkle. (Limps up.) A mountain stream, 'twas bare rock last night. Where's the opening I came through? What a mountainous torrent tumbling down the rocks! I'm famished for my breakfast. How I dread to meet Dame Van Winkle but I can never starve among the mountains. (Motion) Ah, a path at last!

Mr. Long Ago      And now behold Rip as he enters the village.

(Enter Villagers.)

Henry      See, see.

William      Look, look.

Zarol      Heavens, heavens.

Rip      Strange faces, names, places. There's the Kaatskill Mountains; there's the Hudson River. That flagon last has addled my poor brain sadly. What the Union Hotel, by Jonathan Doolittle - that's Nicholas Vedder's place. Where's Vedder or Van Bummel?

(Enter Patriot.)

Patriot      'Tis the citizens' right, the citizens' right, I say. Well my folks, how about the elections. Federal or Democrat. This liberty is just the thing for these people. That Battle of Bunker Hill will long stand out. Oh! those Heroes of '76 -- glorious heroes.

Mrs. Long Ago      To bewildered Rip this is baby-loined jargon. Now see. The tavern politicians gather 'round him.

Patriot      Are you a Federal or a Democrat?

Rip      What?

Patriot-2      See here, my man what brought you to the election with a



gun on your shoulder and a mob at your heels. Do you mean to start a riot.

Rip           Alas, gentlemen, I am a poor quiet man, a native of the place, and a loyal subject of the King. God bless him!

Mob           A tory, a tory, a spy, a refugee! hustle him, away with him!

(Patriot-2 restores order.)

Patriot-2       Now who are you and what are you here for?

Rip           In search of my neighbors, my good man.

Patriot-2       Well, who are they? Name them.

(Rip thinks.)

Rip           Where's Nicholas Vedder?

Patriot-3       Nicholas Vedder! why he is dead and gone these eighteen years. There was a wooden tombstone in the churchyard used to tell all about him but that's rotten and gone too.

Rip           Where's Brom Dutcher?

Patriot-4       Oh, he went off to the army in the beginning of the war.

Rip           Where's Van Bummel, the schoolmaster.

Patriot-5       Why he's in Congress now.

Rip           Vedder - dead - War - Congress. What do these mean? Does nobody here know Rip Van Winkle?

Patriot-6       Oh, to be sure, that's Rip Van Winkle yonder, leaning against a tree.

Rip           God knows - I'm not myself - I'm somebody else - that's me yonder - no - that's somebody else got into my shoes - I can't tell my name or who I am.

Patriot-7       Let's take his gun.

Patriot-8       Keep the old fellow from doing mischief.

(Breaks through crowd.)

Daughter       Hush, Rip - hush you little fool. The old man won't hurt you.

Rip           What is your name, my good woman?

Daughter       Judith Gardenier.

Rip           Your father's name.







Daughter            Ah, poor man, Rip Van Winkle was his name. It's twenty years since he went away.

Rip                Where's your mother?

Daughter           Oh, she died; she broke a blood vessel in a fit of passion at a New England peddler.

Rip                I am your father. Young Rip Van Winkle once, old Rip Van Winkle now. Does nobody know poor Rip Van Winkle?

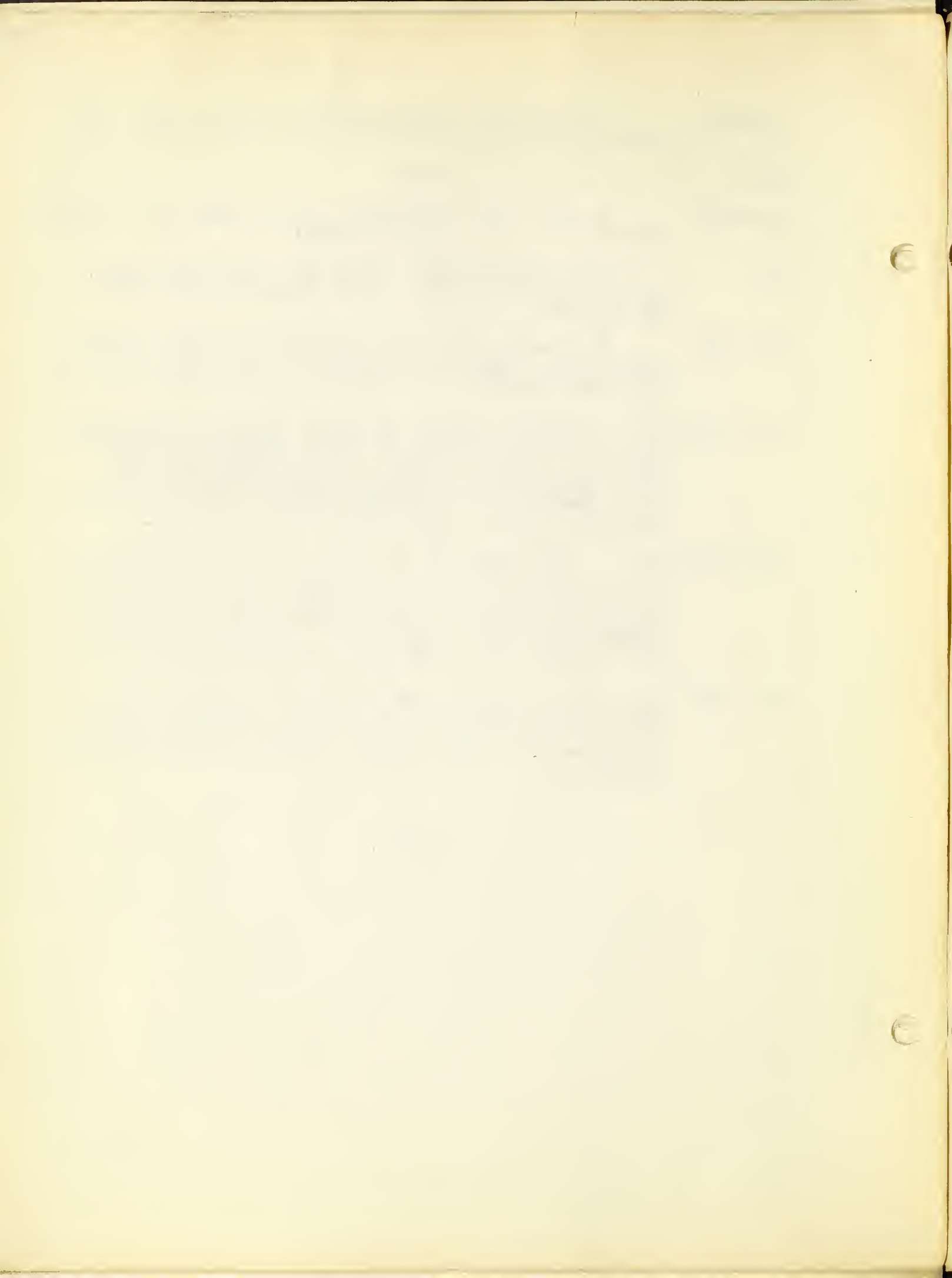
Old Lady           Sure enough it is Rip Van Winkle, it is himself. Welcome home again old neighbor! Where have you been for twenty years?

Mr. Long Ago      Children, where was Rip? Old Peter Vanderdank says that the Kaatskill Mountains have always been haunted by strange beings - that Hendrick Hudson, the discoverer of the river reappears with his crew, every twenty years, in these mountains and his crew plays nine pins. That explains where Rip was.

Mrs. Long Ago.    And children, to make a long story short Rip now goes to live with his daughter and soon resumes his old walks and habits and soon finds his old cronies. No longer has he to fear Dame Van Winkle's tyranny. Whenever her name is mentioned, however, he shakes his head, shrugs his shoulders, and casts up his eyes.

Mr. Long Ago      Now children, say Good-Bye to Rip and his friends, but think of them often, and whenever you hear rumbling thunder imagine you are with Hendrick Hudson and his crew, playing ninepins in the Kaatskill Mountains.

The End.



The gypsy life with colorful costumes, the sparkling music, the fantastic settings of You're Invited thrill children, please friends, and delight parents. The play calls into action the talents and abilities of the entire school.



YOU'RE INVITED

(A play in three acts)

As curtain rises for Act I a small white cottage is seen upon the stage. A picket fence surrounds this cottage. ivy is twined about the fence. White ruffled curtains are on the windows. A bright number plate is above the door.

When children start to call at the Morton home two little faces appear in the windows; in one - Tommy Morton; in the other - Susie Morton.

Characters - Ed and Bill (children of the neighborhood), Tommy and Susie Morton

Ed U-hu Tommy Morton! U-hu Tommy Morton!

Bill T-T-Tom-m-my M-m-m-Morton! U-u-hu!

Ed Aren't you coming out Tommy?

Bill Y-y-yes are-are-aren't you com-com-coming out, Tommy?

Tommy Hello, Patty. No, I'm not going out Patty. Mother and father are away and we're having a wonderful time playing soldier boy, Indian, checkers and everything.

Ed Can't we come in Tommy?

Tommy Yes, but come in through the cellar. All the doors are locked. Hurry, I see a policeman coming down the street.

Ed Come on Bill!

Bill Y-y-y-ye-yes I-I-I see-e-e a policeman.

(Outside the curtain a policeman appears. As he passes back and forth, he says:)

Policeman Can't complain about the weather this year. No sir! Summer is on its way mighty fast.

(From the two side doors two couples enter. At the right is Mary Alice, a most talkative aunt, accompanied by her husband, William, an agreeable, acquiescent soul. To the left, Cynthia, an over-neat, exacting, trying individual with her husband, Martin, the analytical, psychological type





of college professor. Both couples advance in haste to the stage platform. (On the stage is seen a house with a picket fence in front of it. Before this the two couples pause.)

(As couples enter.)

Mary Alice This is the house!

William Yes, Mary Alice!

Cynthia Martin, this is the house!

Martin Yes, indeed Cynthia.

(As they advance to the house:)

Mary Alice Here we are William!

William Yes, Mary Alice!

Cynthia This is the house, Martin.

Martin I believe it is, Cynthia.

(Before the house.)

Mary Alice This is the house. I am sure of it. 13 Morgan St. I had no idea we were so near the end of our destination. Here we are, William!

William Yes, Mary Alice!

Mary Alice Oh, there's an officer. I will ask him who lives here, although I'm quite certain my sister does. Wait until I look up the address.

William Yes, Mary Alice.

(Mary Alice looks in her bag for the address.  
William stands submissively, with folded hands.)

Cynthia Martin, this is 13 Morgan Street. Just imagine! Dust on the number plate. How careless!

Martin It does seem, Cynthia, that your brother could have selected a place nearer the university for his residence. It would give such atmosphere to the home, such an academic background to the children.

Cynthia There's an officer! I'm quite certain my brother lives here; but wait until I go and ask him, Martin.

Martin Yes, inquire, Cynthia, dear. It is best to assure yourself of your own convictions.



Mary Alice      Here it is! I have the letter.

                  (Mary Alice and Cynthia, from opposite sides,  
                  approach the officer.)

Mary Alice      Officer!

Cynthia          Officer!

                  (Policeman, bewildered, turns first to one, then  
                  to the other.)

Mary Alice      Doesn't Mrs. John Morton live here?

Cynthia          Doesn't Mr. John Morton live here?

                  (The two women, brought face to face, recognize  
                  each other.)

Mary Alice      Cynthia, it's you! On here from Pittsfield!

Cynthia          Mary Alice, it's you! On here from Lenox!

Mary Alice      Yes, I received a telegram asking me to care for  
                  the children while their mother was away today.

Cynthia          How strange! I received a telegram asking me to  
                  care for the children while their father was  
                  away today.

Policeman       Well, ladies, Mrs. Morton lives here, and Mr.  
                  Morton lives here; and I guess they both live  
                  here. Wait! I will rap for you.

                  (Officer raps.)

Cynthia          I do hope they'll answer quickly - such a dusty  
                  place!

Mary Alice      Yes, I do hope they will answer soon. I want to  
                  speak to the children.

Policeman       They don't answer.

Cynthia          Try the other door, officer.

Mary Alice      Why, somebody's at home.

                  (Officer raps)

Cynthia          Hush, I hear a voice!

                  (From within come the following greetings.)

Nathan           No visitors admitted! Absolutely no visitors  
                  admitted!





Billy                    These are our business hours.

Norman                  Come around to the back door.

Nathan                  Admittance only by the back door.

Mary Alice              I never heard of the like! Come, William, we'll go to the back door.

Cynthia                The children haven't been properly trained - dusty walks, a dusty driveway, and I suppose the back steps are dusty.

Martin                  Their social life has not been directed along the proper channels. Come, Cynthia. We shall go to the back door.

Policeman               I guess we'll all have to go to the back door. Come, I'll lead the way.

(The officer, Mary Alice, William, Cynthia and Martin go to the back door.)

(When they leave the hall, the curtain is pulled back; and on the stage are seen several groups of children at play. Clown appears on the stage with Alice in Wonderland. The clown calls the attention of Alice in Wonderland to the children at play. Soldiers (4 pupils) are marching to "The Parade of the Wooden Soldiers". When they finish, attention is directed to the sick doll.)

(Within the home - children at play.)

Alice                    Oh, everybody is so happy here. May I come in to play? I'm Alice in Wonderland.

Mother                  Hurry, doctor! My baby is very ill.

Doctor                   Yes, yes! She is a very sick child. Give her three of these pills tonight and three tomorrow, nurse.

Nurse                   Yes, doctor.

(The Indians speak next. The clown imitates Indian.)

Robert                  Black Chief catch white man.

Alfred                  Eagle Feather burn house.

Frank                   Medicine Man fish, hunt.

George                  Chaw - ha - wo - jo - scalp.



Edward Red Thief steal.

(Indian war dance - Peace pipe ceremony - Indian Dance)

(Then come the checker stars. Clown disturbs checkers!)

Boris I have five kings, now. I'll win.

John No, you won't. Watch me.

(Quarrelsome voices disturb the room.)

(Clown goes to colored "gals".)

Lilliam I'se goin' to be Topsy now. I'se never was a nigger before, and I'se just a-dyin' to dance!

Irene Now, dat's all settled; you'se goin't to be no Topsy.

Lilliam Jest why's dat?

Irene Cuz I'se Topsy, and I'se goin' to dance. Sit right down heah and watch me, you lil' colored gal.

Lilliam I jest haf to. I suppose, cuz I'se littlest.

(Topsy's Dance - Dixie Land.)

All Here comes Skiggs!

(Skiggs rushes in with a picture under his arm.)

Skiggs My friends - and enemies likewise - I am here at last. Gather 'round me and "listen and you shall hear". For our big show this afternoon we need two more costumes. We have no money, but we have this valuable portrait.

All Hurrah!

Skiggs I am about to auction it off. Get your bids ready.

Raymond I'll give you a penny.

All Three!

Alfred I'll give you two.

All Four!

(The officer raps.)





Nathan            Come in, if you're good-looking.

All                For goodness sake come in!

Elsie              Oh, don't mind who's rapping.

All                Yes.

Albert            Come in, if you're the best looking man in the town.

All                Come in! Come in!

Policeman        I guess we'd better go in, folks.

Agnes             Visitors, visitors, I declare, visitors!

Policeman        Say, aren't they having a great time? Oh, to be young again!

Mary Alice        Land sakes, children! Such noise! Give your Aunt Mary a chance to speak. Aren't they noisy, William!

William           Yes, Mary Alice.

Cynthia           Dear, dear, the disorder and the dust. Heavens!

Martin            I was never so rudely escorted in anywhere.

Policeman        It must be great to be young once more!

Skiggs            Ready for the auction!

Martha            Skiggs, do be careful! Something tells me we have company.

Skiggs            Oh, you don't say! Oh! It's just our relatives! Glad to see you, Aunt Cindy.

Cynthia           Aunt Cynthia, if you please!

Skiggs            Glad to see you, Aunt Cindy - mighty glad to see you all.

Martha            Why, Skiggs, only one aunt and one uncle were supposed to come!

Skiggs            Sh! Make them all welcome. Come on, now Aunt Mary and Uncle Martin, - the others, too - try your luck at our auction sale. What is the first bid for this exquisite portrait of a lady now well on in years, - a peculiar lady - most unusual in her way?

Martin            To what worthy cause, may I ask, will the proceeds of this auction go?





Martha            Well, it's this way, Uncle Martin. Skiggs is having a show this afternoon - mother said he might - and all the children of the neighborhood are in it. Now he's short of money for two costumes, and he thought an auction sale would bring in enough to pay for those. You see, we have quite a few at the auction sale, already.

Mary Alice       I should say you had. I haven't had a chance to talk yet, have I, William?

William           Yes, Mary Alice.

Mary Alice       No wonder your mother said to run the show while she was away.

William           Yes, Mary Alice.

Skiggs           Ready, we're off! The portrait of a lady now well on in years, - a peculiar lady - most unusual in her way - is before you. Who starts the bid?

Raymond          I'll give you a penny.

Alfred           I'll give you two.

All               Three - Four.

Edwin            I'll give you a nickel.

Skiggs           Nickel - nickel - who'll give me more? Five - I got six. Seven - good! Who'll give me eight? Eight, great! Who'll give me ten. I want ten. Ten, fine. Who'll jump it to fifteen? Fifteen - raise it to a quarter!

Policeman       Great! Great! It's soaring high. Going up. Going up!

Martin           Mr. Auctioneer, may I interrupt the work to ask a favor?

Skiggs           Certainly, sir.

Martin           I should like to see the portrait, and I am sure the others would. Close touch with this portrait would make us more keenly aware of its actual value.

Skiggs           Certainly, sir. Pass it right along, folks.

                  (The portrait is passed along until it reaches Aunt Cynthia.)

Cynthia          Oh, oh! a lady well on in years - a peculiar lady - most unusual in her way - oh! oh! 'tis my por-



trait - my best-loved portrait at auction for twenty-five cents. The world is coming to an end.

Mary Alice      How scandalous! How atrocious!

William          Yes, Mary Alice.

Martha          Hurry, Skiggs; auction it off, but do be careful!

Skiggs          Twenty-five - thirty - the best yet! The very best yet! The very, very best yet! Thirty-eight, that's it - forty - forty-five - forty-nine - that's the boy - a cracker jack! a cracker jack! Fifty!

Policeman      Say, this auction is fine.

Cynthia        Oh, oh! My portrait! You disrespectful children! You irresponsible specimens of youth! You'll not auction off my portrait! I'm leaving this house at once. I'm leaving this house as soon as I inspect the other rooms for dust. I know they're dusty. Indeed I do. I'll find plenty to do.

Nathan         Oh, Skiggs; we had fifty cents for it.

Norman         Now we can't get the fifty cents.

Nathan         We'll all die and nobody will be here when our mother comes home.

All             We're all dead already.

Norman         Skiggs, I have an idea. Ask your Uncle Martin to do tricks; and we'll all pay to see them. Then you'll have the money for your two costumes.

All             Honest to goodness, we'll all pay to see them.

Martin         The idea - to suggest that I lower my dignity to that extent - how absurd! I'm insulted. I'm leaving this place at once, as soon as I recover my composure. Good afternoon!

Skiggs         Now we're in more hot water. I knew it!

Constance      We're in boiling hot water, Skiggs; beware!

Skiggs         We can't have the show without the costumes.

Doris          Watch out! Here comes Aunt Cynthia!

Lillian and  
Irene          She's coming; she's coming!







Lillian I see her! I see her!

Irene I hear her! I hear her!

Cynthia (Returning with Martin) Mary Alice, I found the cat on the window sill in the dining room - horrors! and the dog stretched out on a Chinese rug in the living room - terrors! and such dust everywhere.

Martin Yes, and she made little circles with her fingers on all the tables; they were so completely covered with dust.

Cynthia Mary Alice, we must begin the reform movement in this house.

Mary Alice I should say so! I haven't had a chance to talk yet. Have I, William?

William Yes, Mary Alice.

Skiggs Here's Betty. She has an idea, I know it, I know it.

Betty Skiggs, your show is saved. I just sold this piece of old poetry to the Evening News for seventy-five cents. They advertised for poems, you know. I knew Mother had this one for years; so I took it to the office and they bought it for seventy-five cents. Imagine, Skiggs, seventy-five cents for silly poetry!

Mary Alice (Approaching cautiously) Poetry! Poetry! Poetry! Help! Help! William!

William Yes, Mary Alice.

Mary Alice That was my graduation gift to their mother; my prize poem of twenty-five dollars - sold for seventy-five cents. I can't live through this moment - I know I can't and I haven't had a chance to talk yet. William, the smelling salts!

William Yes, Mary Alice.

Mary Alice William, we'll go at once.

William Yes, Mary Alice.

Mary Alice What a cruel blow from your sister's children!

William Yes, Mary Alice.

Martha Oh, Skiggs, we'll get killed! What did you ever do that for Betty?



Betty                    That's what I get for trying to help out! Boo-hoo, Boo-hoo!

Cynthia                This is too much. I'll not stand it another minute. Insult after insult! I'll take over the management of this house at once. Mary Alice, dear, go lie down, then you'll have sufficient strength to talk to the children. Martin, to the library at once and prepare educational work for these children. William, watch these children until I return with a broom. Officer, leave the house at once; you're as silly as these children. Such dust! Such disorder! By the way, young man, what is your Christian name?

Skiggs                Alexander, ma'am.

Cynthia                Aunt Cynthia, if you please.

Skiggs                Yes, Ma'am.

Cynthia                Now, Alexander, I will speak with you, young man - you the instigator of this insult. I know positively that you will not be able to secure money for costumes for that awful show of yours; so in place of the show you - and the neighborhood children - if they must be here - will clean house this afternoon from the attic to the cellar. William, watch these children until I return.

William                Yes, Mary Alice.

Skiggs                No, no show!

All                    What'll we do?

Elsie                  We can't have any show.

Nathan                We'll have to wash paint.

Norman                And scrub the back stairs.

Billy                  And everybody'll be coming to take part in the show.

Doris                  I can't speak my piece.

John                   We won't have any chocolate cake.

Nathan                Oh, dear, dear; we'll all die of grief; yes, we'll all die and nobody will be here when our mother comes home.

All                    No show! No show!





- Skiggs      Wait a minute. Stop your crying, everybody!  
Listen to me. You people all take mathematics in school, don't you?
- All          Yes.
- Skiggs      That teaches you how to think. And you all take English in school, don't you?
- All          Yes, Skiggs.
- Skiggs      That trains you how to say what you think. Then hurry up - some one think of something safe to do in this great case of emergency and say it out bravely. What do you take mathematics and English for, anyway, if you can't make them serve you in a case of emergency?
- Nathan      Let us beg -
- Margaret    Or borrow -
- Billy       Or exchange -
- Nathan      We all have ideas, but they're too difficult to carry out.
- William     (Who has been weeping with the children) Children, will you let your Uncle William speak?
- Norman      Don't be severe!
- Nathan      Don't be like Aunt Cynthia!
- Margaret    Don't be like Uncle Martin!
- William     I'll be just myself. Now, children, listen! I've been crying, myself, ever since I heard Skiggs couldn't have his show. I felt very, very bad. But when Skiggs spoke about mathematics and English, I started to think and then a bright idea came to me.
- All          What was it? Tell us! Hurry up!
- William     Children, dear, just let me breathe. 'Twas just this. Wait - see if your Aunt Mary Alice is coming - no - good! Listen! I said I have a bright idea because I once took mathematics and English. But how will I carry out that idea? Then something said, "Uncle William, let your heart speak."
- All          Oh, Uncle William, did it speak?





William           It spoke - so, Skiggs, here's a five-spot for  
                  your costumes; and be sure you give us a  
                  right-smart good show.

Nathan           Uncle William, you're a life saver.

Albert           You're a fairy prince.

John             You're the best uncle in the world.

Skiggs           For the Ace of Hearts - our Uncle William -  
                  three cheers!.

All              Rah - rah - rah - Uncle William.  
                  Rah - rah - rah - Uncle William.

Mary Alice       (Appearing at the door) William, William.

William          (Advancing to the door) Yes, Mary Alice! Yes,  
                  Mary Alice!

End of Act I - Curtain.



Act II

As curtain rises for Act II a most effective gypsy camp scene is revealed. Bright colored gypsy costumes, jingling of tambourines and gay gypsy music, with the camp fire and covered wagon make a most impressive sight.

(Outside the curtain appear Aunt Cynthia and her helpers ready for the fatal housecleaning. Children have brooms, dusters, brushes, pails, soap, etc.)

(Two colored "gals" appear first. They are weeping.)

Dina                    Now wat's we going to do Jemina?

Jemina                We simply has to stand it, ina. Aunt Cynthia says you wanted to be little colored "gals" and little colored "gals" you'se going to stay all this long day.

Agnes                 Oh, dear, dear! Cleaning day!

Raymond              No show!

Nathan                We're abused!

All                    Terrible! Terrible!

Cynthia               Well, well, children. At last you're ready. Now, I'll assign you to various parts of the house. Mary and Nell, take the attic. Alexander and John, the cellar.

Nathan                Oh, Aunt Cynthia, can't we have the show?

All                    Please!! Please!!

Lillian                My heart's in the show.

Cynthia                Absolutely no; we must clean house.

Skiggs                But, Aunt Cynthia, can't we have the show at all? The kids will be disappointed.

All                    They will!

Cynthia                Guard your language, child! The children will be disappointed.

Skiggs                Aunt Cynthia, don't be silly! We must have the show.

Lillian and Irene    We simply have to have it!





Nathan                Indeed we do!

Skiggs                Aunt Cynthia, can't we have it?

Cynthia               No, Alexander, emphatically no! You said you needed two costumes for your show and that you couldn't have the show without them.

Skiggs                No, I couldn't.

Cynthia               Well, I don't see any way you could procure those costumes other than by auctioning off my beloved portrait and selling your aunt's highly prized poem; and that, you're not going to do, young man!

Skiggs                But if I could get the costumes, Aunt Cynthia?

Cynthia               Yes, yes, of course, if you could get the costumes - if you could do the impossible - then, of course, you would have my permission to have that awful show.

Skiggs                Only in case I could get the costumes?

Cynthia               Decidedly!

Skiggs                Then meet "Jimmy", the man of the hour! The "Kid" with the costumes - Aunt Cynthia.

Cynthia               Who is this child?

Jimmy                I'm the property kid of the show. I'm Skiggs' manager. The costumes! On with the show!

Cynthia               Can I believe my eyes!

All                    Hur-rah! Hur-rah! Bully, bully! Goody-goody!

Skiggs                We'll have the show.

All                    Goody-goody! Hur-rah for the show!.

Jimmy                Why, of course we'll have the show! You're invited Aunt Cynthia.

Albert                Yes, to Skiggs' big show.

All                    You're invited, Aunt Cynthia.

Cynthia               They have the costumes - then I suppose they must have the show. I'll go at once to dust. Visitors will be coming for the show, and of course they'll find plenty of dust. Martin, Mary Alice, William, are you there?



Skiggs            Bear relations, all, to Skiggs' show you're invited.

Cynthia          Come we must go to the back door.

Nathan           Yes, we must always enter by the back door.

Agnes            Our Aunt Cynthia won't let anybody come in the front door.

Cynthia          Indeed I won't! They'd bring too much dust into the house.

(Aunt Cynthia and the children leave for the back door.)

(Inside the curtain the show announcer says:

Announcer        About to begin Skiggs' Show! Admission 4 clothespins, 4 doughnuts, 4 hairpins, 4 stamps, 4 pennies (but we'll take a five-cent piece). Keep in line! You'll get a seat! Stop pushing! Hurry up, everybody! To Skiggs' big show - "You're Invited".

(At this point the curtain is drawn aside revealing the gypsy scene.)

Carmencita       (Appearing in the gypsy camp.) Vendido! Vendido! Come! Come quick!

Vendido          I come, Carmencita! I come!

Carmencita       Go tell bad man of gypsy camp no evil deed today! Dona Chesa's feast must be all happy. See, see, Vendido, Marquita come to read the crystal ball!

Vendido          Yes, yes, Carmencita! I go quick.

Carmencita       See, Vendido! Marquita come to read the crystal ball.

Vendido          Yes, Carmencita. The gypsy band awake!

(Chorus - entire gypsy band. "Play, Gypsies. Dance Gypsies")

Olvara           Dona Chesa, Marquita come. She say she like good things in the crystal ball to see - because it make Dona Chesa smile. See Marquita!

Marquita        Dona Chesa's feast all bright to be. Marquita read the crystal ball! All happy - all good Marquita's wish for Dona Chesa.

(Marquita looks into the crystal ball and says slowly:)





Marquita see something so strange - some people  
- no gypsy come to gypsy camp - first time in  
twenty year.

Olvara Marquita true - da little people come.

Dona Chesa (Queen of the Gypsy Band) Again, Marquita, look.

Marquita Yes, Marquita look and see da little people, oh,  
so small come now to gypsy camp.

(Four small children appear in gypsy camp, the  
prisoners of Perochili, bad man of the gypsy  
camp.)

Perochili Bad man, Perochili, sell leetle people - burn  
leetle people (Vendido is the good man of the  
gypsy camp.)

Vendido Vendido take da leetle children from bad man of  
the gypsy camp. (Children are crying.)

Vendido Back, bad man, back!

Children Norman - Oh please, Mr. Gypsy Man, don't cut off  
my hand!  
Joseph - Oh, oh, Mr. Gypsy Man, if you kill me,  
my little sister will die, too, because I always  
have to take her to the store. She can't go  
alone. (Bad man scowls at children.)  
Stella and Helen - Mr. Gypsy, Mr. Gypsy! There's  
the bad man.

Perochili Big boy sell little people to Bad Man of gypsy  
camp.

Norman Yes, my big brother sold me to the gypsies be-  
cause I stole a piece of pie he wanted - but  
I'll never do it again.

Joseph And my sister sold me just because I hung a dead  
mouse over her bed.

Norman And now we're all going to die together.

Perochili And who are you?

Helen We're - we're - we're - we - we - we

Stella We're just little nobodies.

Carmencita Hush! hush! Dona Chesa speak!

Dona Chesa Come, little people, come to Dona Chesa. You no  
like bad man of gypsy camp - but gypsy queen  
say to bad man - stop! he no touch little child,





now. And all the gypsies will be kind to  
small boys and girls - all day long.

Norman Oh, Gypsy Queen, you're so good!

Helen Tommy loves you already.

All We all love you.

Dona Chesa Thank you much for loving me. Vendido, bring  
little boys and girls to join the gypsy chorus.

(Girls' Chorus - "Jolly Gypsies")

Olvera Marquita, speak again.

Marquita say, "Beware!" She see four men pulled into gypsy  
camp.

(Perochili leads in four tramps.)

Perochili They fight in gypsy wagon and almost kill.

Irishman Yes, yer honor, 'twas jist a friendly discussion.

Perochili No friend when fist is used.

Carmencita Bad Man, Dona Chesa speak.

Dona Chesa Surely you do not come to harm this little gypsy  
band?

Frenchman Non, non, madame! Certainement non!

Italian Ah, signorita, I will tell de tale.

Irishman Ye, won't! I'll do the explainin! 'Twas a simple  
matter we had the blows over.

Frenchman Oui, oui, madame.

Italian Si, si, signorita.

Scotchman We lost our way last night in the forest yonder,  
lassie, and we wandered far and wide.

Irishman Yes, we're what ye call the Rover Boys - Aaba -  
Baba - Caba - Daba.

Frenchman Est-ce que vous comprenez, madame?

Italian When we lose our way, we see the gypsy caravan -  
and we go to sleep in it - for night.

Scotchman And today to while away the weary hours, lassie,  
we spoke little pieces.



Irishman      Just bits of remembrance of our native land,  
                   mavourneen. And, shure, we got a-fightin'  
                   over our turns. Every one of us wanted to  
                   say his piece first.

Carmencita    Today, Dona Chesa's feast. She would like to  
                   hear your pieces.

Dona Chesa    Yes, I would like.

Irishman      Now we'll begin alphabetically to avoid trouble -  
                   Aaba.

Aaba           Aye, aye, yer honor.

### HIGHLAND MARY

Ye banks and braes and streams around  
     The castle o'Montgomery,  
 Green be your woods, and fair your flowers;  
     Your waters never drumlie!  
 There simmer first unfauld her robes  
     And there the langest tarry;  
 For there I took the last fareweel  
     O' my sweet Highland Mary.

How sweetly bloom'd the gay green birk,  
     How rich the hawthorne's blossom,  
 As underneath their fragrant shade  
     I clasp'd her to my bosom!  
 The golden hours on angel wings  
     Flew o'er me and my dearie;  
 For dear to me as light and life  
     Was my sweet Highland Mary.

Wi' monie a vow and lock'd embrace  
     Our parting was fu' tender;  
 And, pledging aft to meet again,  
     We tore ousels asunder.  
 But oh! fell Death's untimely frost  
     That nipt my flower sae early!  
 Now green's the sod, and cauld's the clay  
     That wraps my Highland Mary.

O pale, pale now those rosy lips  
     I aft have kissed sae fondly!  
 And closed for aye the sparkling glance  
     That dwelt on me sae kindly!  
 And mouldering now in silent dust  
     That heart that lo'ed me so dearly!  
 But still within my bosom's care  
     Shall live my Highland Mary.

Robert Burns.

Irishman      Now we'll stop for a while. Soon we'll speak  
                   another piece.







Carmencita      Come, join the gypsy band!      Dona Chesa likes.  
 Dona Chesa      Dona Chesa like very much.  
 Irishman      Faith an' we will, and we'll be very glad to join.  
 Frenchman      Qui, qui; quelquefois c'est tres difficile to wander  
                  'round de globe.  
                  ("Vagabond Song")  
 Irishman      Baba, your honor.  
 Frenchman      Avec plaisir, monsieur.

LEETLE BATEESE

You bad leetle boy, not moche you care  
 How busy you're kipin' you poor gran'pere,  
 Trying' to stop you ev'ry day  
 Chasin' de hen aroun' de hay;  
 W'y don't you geev' dem a chance to lay?  
Leetle Bateese!

Off on de fiel' you foller de plough,  
 Den we' on you're tire you scare de cow,  
 Sickin' de dog till dy jomp de wall  
 So de milk ain't good for not'ing at all -  
 An' you're only five an' a half dis fall,  
Leetle Bateese!

Den wake us up right toute suite  
 Lookin' for something more to eat,  
 Makin' me t'ink of dem long-leg crane  
 Soon as dey swallow, dey start again,  
 I wonder you stomach don't get no pain,  
Leetle Bateese!

But see heem now lyin' dere in bed,  
 Look at de arm onderneat' hees head;  
 If he grow lak dat till he's twenty year,  
 I bet he'll be stronger dan Louis Cyr  
 And beat all de voyageurs leevin' here  
Leetle Bateese!

Jus' feel de muscle along hees back,  
 Won't gev' heem moche bodder for carry pack  
 On de long portgage, any size canoe;  
 Dere's not many t'ing dat boy won't do,  
 For he's got double-joint on hees body too,  
Leetle Bateese!

But leetle Bateese! please don't forget  
 We radder you're stayin' de small boy yet,  
 So chase de chicken an' make dem scare  
 An' do w'at you lak wi' your ole gran'pere,  
 For w'en you're beeg feller, he won't be dere -  
Leetle Bateese!



Dona Chesa      Dona Chesa welcome strangers. All gypsies welcome. Come, come, the gypsy greeting dance!

Dance - Gypsy Group.

Marquita      Marquita look in crystal ball and then she listen - strange sound comes in de air. Gypsies love music all the time.

Violin Solo.

(Enters playing and finishes selection on the stage.)

Dona Chesa      Ah, your music is so good, will you not join our band?

Violinist      Good lady, if it means to play all day, I will be delighted to join your band.

Dona Chesa      'Tis our honor to have you play all day - all night.

Irishman      Caba, where are ye? Speak yer little piece. Caba, yer honor.

Italian      Dee - lighted, signor.

My Aunta Rosa  
Da Faith of Aunta Rosa.

You know my Aunta Rosa? No?  
I weesha dat you could;  
She w'at you call' "da leevin' saint",  
Baycause she ees so good.  
She got so greata, stronga faith  
She don'ta nevva care  
For doin' anything at all  
But justa say her prayer.  
She justa pray an' pray an' pray  
And work so hard at dat  
You theenk she would be 'gatin' theen  
Eenstead for gat so fat.  
O, my, she get so verra fat  
Da doctor 'ees so scare'  
He com' wan day to her an' say:  
"You mak too moecha prayer;  
Ees better do some udder work  
An' tak som' exercise."  
My Aunta Rosa shak' her head  
An' justa leeft her eyes  
An' say: "I gotta faith so strong  
Dat I weel jus' baygeen  
For pray dat I may lose da fat,  
An' soon I will be theen."  
So den she justa seet an' pray,  
So greata faith she feel,





And nevva stop for anyt'ing  
 Excep' for taka meal.  
 An' sometime too she seet and make  
 Sa noise so loud and deep;  
 Eet sounda vey mooche as eef  
 She prayin' in her sleep.  
 So Aunta Rosa pray and pray,  
 But steel she get more fat,  
 So fat she no can walk at all-  
 Now, w'at you theenka dat?

Mus' be som' troubla een da sky;  
 Mus' bee ees somet'ing wrong!  
 Baycause eef Aunta Rosa got  
 Da faith so great an' strong,  
 An' pray so hard dat eet ees all  
 She gotta time to do,  
 I like somebody tala me why  
 Her prayer ees no come true!

Thomas A. Daly

Vendido            So good for gypsy band to laugh. Yes! Yes!  
                     And now the gypsy men - they want to sing.

Carmencita        Dona Chesa like many songs for the great feast.

                    Boys' Chorus - Gypsy Love Song

Perochili         Bad man want Navarro and Navita to dance. He like  
                     much the dance.

Vendido            Dona Chesa, so you wish the dance?

Dona Chesa        I will be very happy see Navarro and Navita dance.  
                     (Dance)

Irishman           Begorra, but ye gypsies can dance grand. I can't  
                     dance, but will ye let me speak my little piece  
                     for Dona Chesa. It's not much, but 'tis me  
                     favorite piece.

Carmencita        So nice. Yes. Yes.

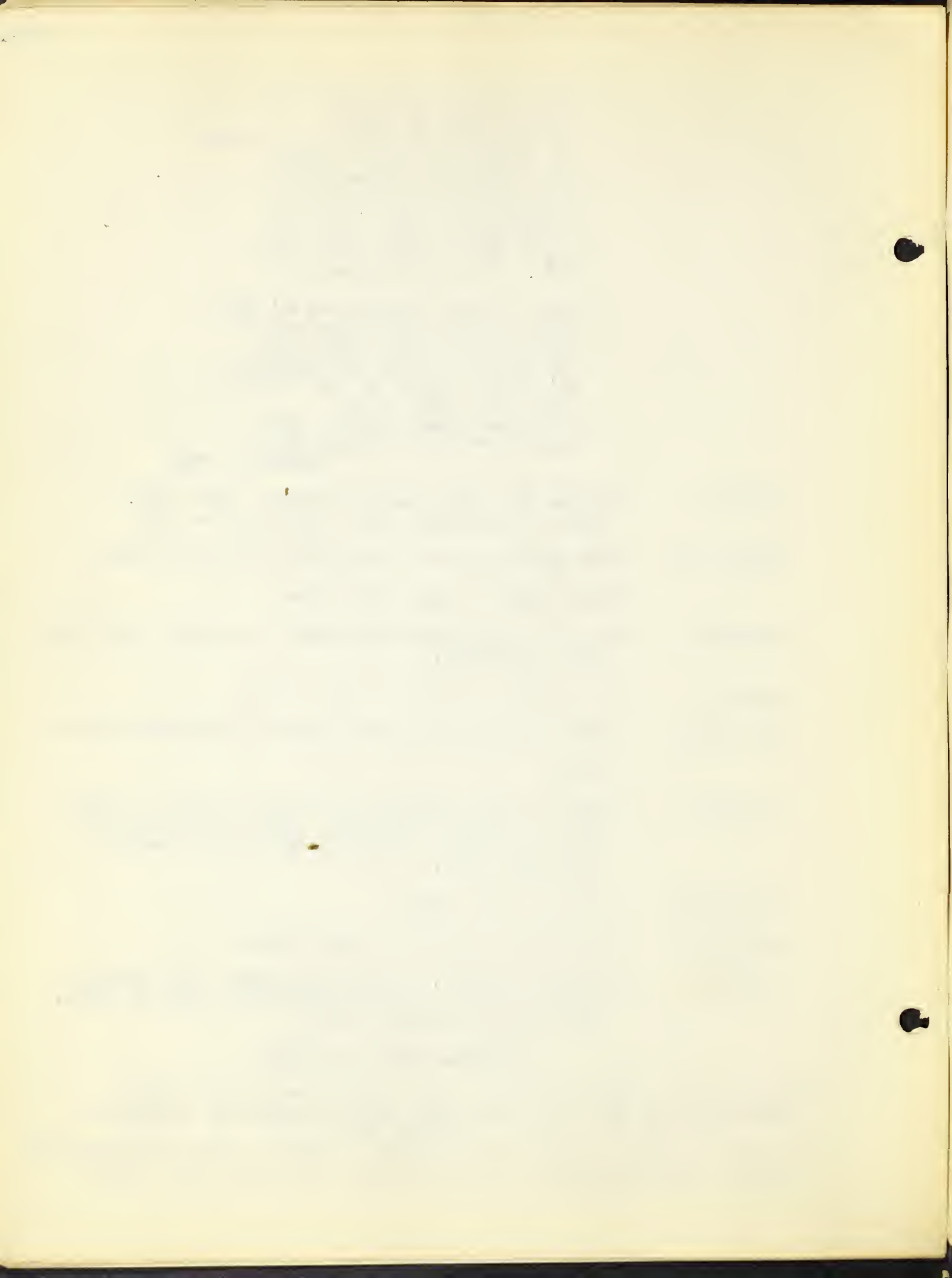
Dona Chesa        So lovely to speak for Dona Chesa.

Irishman           And now, begorra, 'tis me own turn. 'Tis sorry I  
                     am that I'm the last of the Rover Boys to speak,  
                     but 'tis the circumstances.

#### PRIMROSE TIME IN IRELAND

It is primrose time in Ireland, and I would that I were there  
 Where the breathing of each spring flower flings its fragrance  
                     on the air;  
 Where the fields and dales are verdant, 'neath the smile of Irish sun,  
 And the cadence of each bird-note tells of nesting just begun.





Ah, I long to be in Ireland when it's near the sweet May day -  
 Though my longing is but dreaming for my land is far away;  
 All the fire of love within me burns with just as proud a glow  
 As when first I stood in Breffin, in the days of long ago,  
 And the sparkle of her rivers, and the beauty of her streams,  
 And the heather of her mountains are still present in my dreams.

How I love the flashing wonders of my native Irish skies,  
 Like the mystery and yearning found in Irish gray-blue eyes;  
 How I love her clouds and sunshine, ev'ry tear and smile she knows -  
 Ev'ry grief from men kept hidden - ev'ry tender joy she knows.  
 How I love the very music that the rain makes when it falls,  
 And the piping of the goldfinch when unto his mate he calls;  
 Yes, the primrose time is fairest in that isle of blessings rare,  
 And I wish I were in Ireland, for my heart is always there.

Marquita           Hush! Marquita see music man - so funny come, now.  
                       So funny!

Carmencita       Come, come quick - the gypsies like! And now to  
                       make Dona Chesa happy - very happy - we sing.

("A Gypsy Night" - Gypsy Camp Fire Song - Entire  
 Assembly)

Olvara           Look, Marquita, see if other stranger come.

Marquita       Great musicians come. Hark! Da music sounds!  
                       (Accordion Players)

Salvatore-       Good gypsies, I have come to live forever with you.

Salvatora       Salvatora join you, too.

Dona Chesa       Very welcome are you, my stranger boy and stranger  
                       girl.

Norman           Please, Gypsy Queen, we've had a lovely time; but  
                       can't we go home now?

Stella           I'm so tired, I want to go to sleep.

Joseph           Gypsy Queen, I'll never tie a mouse over my sis-  
                       ter's bed again, if you'll just let me go home.

I'll never, never steal any more pie. Honest, I  
 won't, Gypsy Queen.  
 We'll be very good, Gypsy Queen.  
 Tell Bad Man not to come near little children.  
 Send Vendido home with us.

Dona Chesa       Indeed, dear precious hearts, Vendido will take  
                       you home.

Norman           Gypsy Queen, don't the others want to go home.



Their mamas and papas will be crying for them.

Dona Chesa      I guess they've come to stay. But I'm glad you want to go home to your mamas and papas because even a gypsy knows, "There's No Place Like Home"; so now, my gypsy band, let us "Away to the Fields"!

("Away to the Fields" - Entire Assembly)

End of Act II - Curtain.





Act III

Martha Skiggs, your show was a decided success. But I am very worried now.

Nathan And I'm worried too, Skiggs.

Norman I guess we all are.

Jimmy Say boys, knowing your Aunt Cynthia anybody would have to worry.

Martha That's just it.

Nathan Aunt Cynthia will ask how Skiggs got the costumes.

Jimmy Why, old pals can't you tell the truth.

Nathan It would go hard on Uncle William.

Agnes (Rushing in) O thunder and lightning! Here comes Aunt Cynthia and she's looking most inquisitive!

Cynthia Alexander Morton!

Skiggs Yes, Aunt Cynthia.

Cynthia Child, come here! I certainly want to talk with you.

Agnes Poor Skiggs!

Cynthia First, tell me how did you procure those two costumes?

Jimmy I knew it - I knew it.

Cynthia Well, Alexander -

Agnes More thunder and lightning! Heaven help us!

Nathan The rest of our relations are approaching.

Norman Help! Help!

Cynthia Alexander I am waiting for your answer.

Jimmy Skiggs is very nervous so I'll do the explaining. The big show was already but the gypsy queen and Marquita didn't have any costumes. Poor Skiggs was broken-hearted! Then along came his Uncle William and when Aunt Cynthia wasn't looking and Aunt Mary Alice wasn't anywhere in sight he slipped his hand in his pocket and drew out a crisp five dollar bill and said - "To Skiggs for his costumes".

Mary Alice William! William!

Received of the Treasurer of the County of ...

the sum of ...

for ...

on account of ...

the sum of ...

for the purchase of ...

of the County of ...

for the purchase of ...

for the purchase of ...

for the purchase of ...

for the purchase of ...

for the purchase of ...

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for the purchase of ...

for the purchase of ...

for the purchase of ...

for the purchase of ...

for the purchase of ...

for the purchase of ...

William Mary Alice. Yes, Mary Alice.

Mary Alice William.

William Yes, Mary Alice.

Mary Alice That was a noble deed. I wouldn't have missed that show for the world. William!

William Yes, Mary Alice.

Mary Alice I congratulate you.

Uncle Martin Your generous gift for such a worthy cause deserves high honorable mention. Really that show was most inspiring to me. It will be the subject of my monthly educational psychology report at the University.

Cynthia And now to William and Alexander I offer my congratulations, William, your big, open heart puts to shame parsimonious people like myself and a few others. Alexander, your talent and that of your companions fairly thrills me. I certainly enjoyed that show although I did notice a little dust here and there on the costumes. But aside from that the show was remarkable. I intend to ask to have it repeated. Martin, Mary Alice, William, come look at these snap shots I took of the gypsies.

Martha Skiggs, more trouble! Mother and father are coming. How are you ever going to explain the presence of two of your aunts and two of your uncles here today? I know mother never sent for both of them. What did you do Skiggs?

Skiggs Now, that the show is off my mind, I'll tell you Martha. Oh, but it's terrible, terrible!

Jimmy Come Skiggs tell us. Maybe we can help you.

Nathan Here are mother and father!

Agnes More thunder and lightning! Trouble! Trouble!

Father Hello, children! Been good boys and girls today.

Agnes Oh, yes, father.

Mother Hello children! - Why - What - Ah -  
 Cynthia - Mary Alice - William -  
 Martin - you're all here. Why how did this happen? I don't understand the situation.

Martha Maybe Skiggs has an explanation, mother.





Nathan            Maybe there's no explanation, mother.

Mother-          Alexander!

Skiggs           Well mother, you told me to send a telegram to  
                 one of my aunts asking her to come here for the  
                 day.

Mother           Yes, I did.

Skiggs           Just as soon as you told me I forgot which one.  
                 I tried very hard to remember but I couldn't.

Father           Your memory was ever poor, young man.

Mother           Alexander I am ashamed of you.

Skiggs           When I couldn't remember a bright idea came to me.  
                 I took a nickel and I said I'd toss it up -  
                 tails would be Aunt Cynthia and heads would be  
                 Aunt Mary Alice. I tossed the nickel up to  
                 see which aunt I'd send for and guess what  
                 happened? The nickel fell into the crack in  
                 the back steps and stood right up straight.  
                 Then and there I decided to send for both aunts.

Mother           You forgetful child!

Father           Absent-minded, irresponsible boy! To inconvenience  
                 people to that extent.

Skiggs           But I couldn't help forgetting, father.

Father           Enough young man! I'll -----

Cynthia           Just a minute, dear parents. True, Alexander made  
                 a mistake but it was a very happy mistake for  
                 us. I can't tell you how I enjoyed his show.

Martin           Why to me that show was the realization of a  
                 treasured dream --- a child's imagination pro-  
                 ducing something worth while.

Mary Alice       Why good parents you have no idea how successful  
                 Alexander's show was! The ability of the chil-  
                 dren and the children's playmates was remarkable.  
                 I haven't had a chance to talk to them yet --  
                 but when I do -- I'll certainly praise them way  
                 up to the great blue sky.

Jimmy           Mrs. Morton that show was unbelievably successful.  
                 Honest, I think you'd like to see it. Ask Skiggs  
                 to repeat it.

Mother           Indeed I won't. I see enough of all the children  
                 of this neighborhood ---





Martin But Mrs. Morton aren't you fortunate to have such exceptionally talented children about you?

Father Yes, but --

William Mr. & Mrs. Morton and children dear, will you let your Uncle William speak?

Skiggs Yes, yes, Uncle William!

William I gave you the money for two of your gypsy costumes, didn't I?

Martha Yes, you did Uncle William.

William And everybody enjoyed that show and said they wouldn't miss it for the world.

Norman Yes sir- e - e - e.

William Well, now, I think everybody had better enjoy themselves once again. So Skiggs, here's the money for the grandest celebration party ever held in the neighborhood.

Skiggs Is this a dream?

Agnes It's true, Skiggs, it's true.

Skiggs Three cheers for Uncle William!

William Just a minute, Skiggs. I want every child that took part in that show to come to the party. We must all celebrate.

Agnes This is just a little bit of heaven!

Skiggs Look Uncle William, all the children that took part in the show are having a parade. May I bring them in here now and tell them all about the party?

Mother You may not. Do you want to put this house in disorder again?

Father Indeed you won't bring the neighborhood in here.

Mary Alice Do grant the children that little favor. I would love to speak to all of them. Wouldn't I William?

William Yes, Mary Alice.

Martin Nothing could give me greater pleasure than to gaze into their energetic young faces.

1000

1000



Cynthia Surely you would not bar from your home such an inspiring, joyful group of children. Never mind the disorder and dust. I'll tend to those minor details.

William Parents, be reasonable.

Mother All the children may come.

Father Yes, yes, of course, tell all the children to come in, Skiggs.

Skiggs Yes, mother; yes father. They're coming! Look at them down the street, aren't they funny!

William Mary Alice, make the sandwiches.

Mary Alice Yes, William.

William Cynthia, pie, cake, cookies, hurry up with them.

Cynthia Yes, William.

William Martin, call the fruit store - oranges, apples, dates, figs, grapes, peanuts, bon-bons, chocolates.

Martin Yes, William.

William Mrs. Morton, the ice cream - order quickly ice cream molds - all in little gypsy costumes.

Mr. Morton, clean out the room pull up the rugs, bring forth the piano.

Agnes They're coming! They're coming!

All Here they are!

William My little friends, you're just in time for the tale end of Skiggs' show - to his Uncle William's celebration party - YOU'RE INVITED.

(Gypsies march in groups on stage and sing chorus of "Play Gypsies - Dance Gypsies").

End of Act III - Curtain.







Lucky You is a television program. Diverse types of entertainment make this number a success. Students entertain parents and friends at an evening performance.



Lucky You

T E L E V I S I O N

T E L E V I S I O N

T E L E V I S I O N

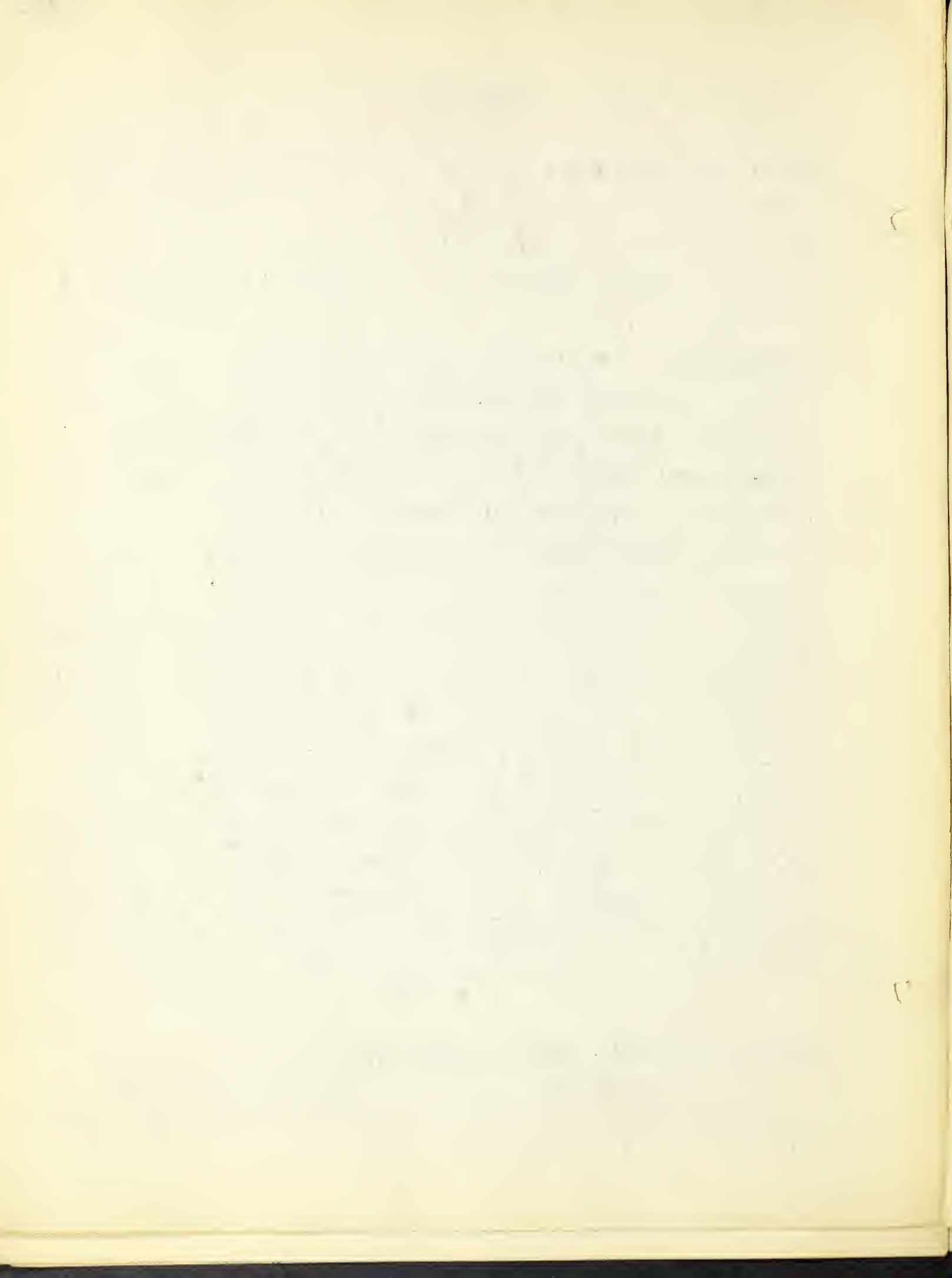
Morgan Studio

Holyoke, Massachusetts

Introduction: Good evening, ladies and gentlemen. How are you tonight? Very happy, we hope. And, you are. Well - that's good. We are too, because tonight we bring to you the first television broadcast ever attempted in this part of the United States. Imagine my good people the thrill you experienced on that night - not so very long ago - when you hooked up your crystal set and heard voices at a distance. Tonight, dear friends, you will not only hear from distant stations, but you will actually see each and every member assisting in this unique television broadcast. Yes, television that magic work, the scientific aspiration of the age, is now for you, my enthusiastic audience, a great reality. Be happy friends, be happy. Enjoy the programme and congratulate the science department of Morgan Junior High School upon its perfection of the television mechanism. Imagine how fortunate you are to witness a television performance - the first of its kind. Lucky You - yes - Lucky You! This is C. T. announcing from the Morgan Science Laboratory, Station JLMC and signing you over at once to the Chamber of Commerce, Holyoke, Massachusetts.

Chamber of Commerce, Holyoke, Massachusetts.

At this time we offer to you, our friends of this unusual television audience, an opportunity to see and hear the members of the



Holyoke Symphony Orchestra. This morning this select orchestra opened the campaign - Boost New England - at the N. E. C. banquet, and no doubt you recall that this same orchestra was recently a prize winner; in fact, its productions have always been a rare treat. As you see its members are fine looking - but just wait until you hear the music of this Holyoke Symphony Orchestra. Its superb - but the music starts. On with the performance! Oh - Lucky You - to be in this television audience!

### 1. Orchestra Selection

Chamber of Commerce joining the stations WEAJ and WJZX for a television broadcast from Mrs. Nancy Taylor's, select boarding school for young people, at Tarrytown, on the Hudson.

The Boarding School - Susie Martel, honor student at the microphone.

Susie To you, the many people who are assembled in our television audience, we, the little people of Mrs. Nancy Taylor's boarding school, say - "How do you do?" We are very happy to see you. You ask us why we haven't gone to bed. Tonight, you know, it is the birthday celebration of little Joan Taylor, aged four, and we have prepared a show for her. Little Joan is all smiles and most eager for the children to appear. So I won't keep her waiting and I won't delay you. I present - The Children's Hour - opening as it does in a beautiful rose garden.

### II. The Rose Garden

#### Speciality Number

Susie Did you like that beautiful rose garden? Of course, you did. And now, I know you want to see a splendid drill. These children are experts - and here they come.





### Our Best Drill

Susie Little Joan Taylor loves the children's show. She is too happy for words. But wait until she sees the little ducky visitors - all the way from Alabama. Won't her bright little eyes just pop out of her head? I declare - I hear them. Sh! Sh! The little ducky girls are coming! Lucky Joan Taylor and Lucky You!

### Southern Visitors

This concludes the broadcast from Tarrytown. We now return you to our Fifth Avenue Studio, New York City. Mademoiselle Corinne Dilanville, our guest artist from Fontainbleu, France, will play for you.

### III. Cornet Solo

There will now be a brief pause for station announcement.

---

### Weather Report

Forecast for New England: From May 14th to May 31st - days of warmth and sunshine, crisp, invigorating air and bright blue skies, moderate winds, mostly east and southeast.

### Identification Bureau

Missing for many years - a man 5 ft. 7 in. in height, about forty years of age; hair just turning gray, features regular. Distinctive marks - a firm resolute chin, penetrating blue eyes and an irresistible smile. Who is he? Television wants him. Why he's the man who never has "a chip on his shoulder".



Missing for many years - a woman of retiring disposition, a lover of silence and solitude. She may be found in the kitchen of her home, near the theater, at a bridge party or on the political stage - but we doubt it. Who is she? Television offers a reward for her return. Why she's the woman who never, never talks!

Missing yesterday, today and undoubtedly tomorrow - a small, freckle faced boy, aged nine. When last seen he was crying as if his heart would break. And he's missing! Who is he? Why he's the little lad who cried because there was no school on Saturday.

### Financial Report

Wall Street economists declare that the New York stock market continues safe and sound. The past week has been marked by heavy speculation in cotton, copper, and chemicals. However, our financial editor suggests for you the purchase of the following:

100 shares of Good Health.  
100 shares of the Best Literature.  
100 shares of Peace, Prosperity and Happiness.

---

Morgan Science Laboratory - C. T. Announcing.

We take this opportunity to inform you, our vast television audience, that from now on we will not waste your valuable time by announcing the transfer of stations; we will simply switch you from one station to another without preliminary announcements. You see, our television broadcast scheduled for this evening extends from the far Pacific to the Atlantic border, and from the great City of Montreal to the heavenly land of Palm Beach, Florida. Hence, speed and accuracy are necessary for station transfers. Just one other





announcement - already one hundred or more telegrams have poured into this laboratory congratulating us upon this evening's broadcast. Thank you - one and all! Now sit us pretty! Something good is coming! Lucky You!

---

IV.

Station G. S. O. A.

Miss Martha Brown, a first-class girl scout of Troup 16 will speak to you from the scouts' national recreation center - Windemere - situated in the heart of the Blue Ridge Mountains of Virginia.

Scout - Bugle  
Playlet  
(Written by Girl Scouts)

---

V.

Station C. N. B.

In a few minutes, ladies and gentlemen, you will see and hear the famous Harmonica Bank of America playing in the Ninth Street Armory Hall of Chicago, Illinois. This hall, as you know, is the largest of the City, accommodating 15,000 people. At the present time every seat in the vast auditorium is occupied, for the May musical festival is in progress. From America's famous Harmonica Bank - Greetings!

---

VI.

Station WEAF broadcasting from the Fifth Avenue Studio of New York



City. Professor Givanno Pietro, world famous violinist, will play for you --

Berceuse from Jocelyn by Godard

---

## VII.

Station CFCR, Montreal, Canada.

Friends of the television audience, how fortunate are you to be with us at this hour! Oh, Lucky You! Montreal's tremendously big arena is crowded to the doors - not the smallest space left. The City has never before witnessed such an enthusiastic outpouring of its people for the event of the season is on - the pugnacious battle between Batiste LeBlanc, Canada's favorite son and Jack Dempsey, the idol of the fighting world. And now Fred Corriveau will speak to you from the Montreal arena. Here you are Fred.

The Prize Fight

---

## VIII.

Chamber of Commerce, Holyoke, Massachusetts, broadcasting once more. And now the Holyoke Symphony Orchestra plays for Lucky You!

Orchestra

---

## IX.

Station W. C. H.

This is the Morgan Junior High School of Holyoke, Massachusetts, broadcasting from the Langley Junior High of Washington, D. C., John Brown, Vice President of the graduating class, announcing.





Tonight, dear friends, our Junior III class feels honored in having as guests - you - the most appreciative television audience. The simple little entertainment number offered to you, this evening, is the one which we submitted in the Eastern Assembly Contest. Fifty junior high schools entered this contest; each presented an assembly number. All did well but only two survived the rigors of the contest - the Langley Junior High of Washington, D. C. and Morgan Junior High of Holyoke, Massachusetts. Tonight these schools contend for first place. We know that you wish us both success but that your very best wishes are offered to us, the Junior III pupils of Morgan Junior High. We thank you and will do our very best to please you.

#### Victory March

#### The Parade of Junior III.

---

#### X.

Station N. E. C. - New Haven, Connecticut - the University Gymnasium.

Hello folks! Say do you know! We're going to see and hear a most exciting basket ball game. Oh, Lucky You! It's the last quarter of the last half of the champion New England basket ball game - Morgan against Tilton and - say, do you know - the score is a tie - 30-30. This will be good. Lucky You! Ready Sandy boy - ready!

#### Exciting Moments

---

#### XI.

Station WEA - broadcasting from the Fifth Avenue Studio.

Barishnea Telka Marie Romanoff, Russian artist and noted





musician will present The Volga Boatman. This is Barishnea Romanoff's first appearance in the land of the Stars and Stripes and we have assured her of a warm and encouraging reception. Barishnea Telka Marie Romanoff in a composition arranged for the accordion by herself.

---

### XII.

Station X Y Z - Lake View, Oregon.

A circus is in town. Say they're having a grand time! All the townspeople decked in their Sunday best are parked right there in front of the side show attraction. Say, it's great. Lucky You to be taken there. Lucky You!

#### At the Side Show

---

### XIII.

Station M i s s - Floating down the Mississippi River.

Hurry up, jump aboard - we're going to join the Show Boat with the Mississippi Merrymakers. All aboard!

#### Mississippi Merrymakers

---

### XIV.

Station P. B. F. - Poinsettia Palm Gardens, Palm Beach, Florida.

Dolly Bell announcing from the Land of Utopia, the Home of Loveliness and Beauty. Put on your winged shoes and your magic bonnet and fly to me. I will be waiting for you at the Fairy Port,



where skies are always blue, and where the pure, clear air is ever  
 fragrant. Down here the sun always shines and good folks just  
 smile and dance away their lives from day to day.

Birds sing, sweet bells ring,  
 Everything is captivating, everyone most fascinating,  
 Hearts are light, eyes are bright,  
 Joy is there, everywhere  
 For  
 In soft Utopia's Land  
 You see  
 The fairy band, the magic hand

### EVENING OF DELIGHT

---

### Concluding Remarks

Station J. L. M. C.

Morgan Science Laboratory. S. T. announcing to bring to a  
 close the first successful television broadcast ever attempted in  
 this part of the country. Lucky You! who have enjoyed our  
 programme, Lucky You! who plan to be with us at our next television  
 broadcast. Oh, Lucky You!





After the presentation of these plays, I decided that dramatization had value for junior high school students. These selections showed that -

#### DRAMATIZATION OFFERS ENJOYMENT

1. Dramatization brings happiness - Just One Little Roll.

#### DRAMATIZATION HAS SOCIAL VALUES

1. Dramatization fosters school spirit -

Won Over  
"One for All and All for One".

2. Dramatization provides group activity -

Just One New Year's Resolution.

3. Dramatization portrays the pleasing characteristics of other peoples -

His Gift  
Uncle Dan's Visit  
Treasured Keys

4. Dramatization uses the talents of an entire school building in an evening performance-

You're Invited  
Lucky you



# DRAMATIZATION PRESENTS EDUCATIONAL OPPORTUNITIES

1. Dramatization calls attention to natural beauty -

A Legend of the Connecticut Valley

2. Dramatization vivifies school work -

Dramatization of Rip Van Winkle

3. Dramatization teaches patriotism -

"Lest We Forget".

4. Dramatization teaches true values -

As Others See Us  
Pa and Ma's Oversight  
No Lessons - No Sports

5. Dramatization teaches reverence -

An Old-Fashioned Thanksgiving Day.



## VI.

## CONCLUSION





## CONCLUSION

At this point I present my conclusions. I have proved  
The Value of Dramatization in the Junior High School in four ways:

### I. In Part I - General Background for the Problem -

I have presented something old by placing before the reader authentic statements taken from the literature on the subject - the opinions and convictions of persons eminent in junior high school work, the ideas and results of teachers who had experimented with dramatization in the schools, and the practical proofs of play value and dramatization interests for school children of junior high school age, presented by teachers, church workers, and producers of children's plays. From these sources I drew the conclusion: Dramatization is valuable in the junior high school for

1. Dramatization offers enjoyment.
2. Dramatization has social values.
3. Dramatization presents educational advantages.

II. I offered "something new" in Part II -- Specific Approach to Problem -- by summarizing points of information from questionnaires which had been submitted to the principals and teachers in the junior high schools of Holyoke, Springfield, West Springfield, Chicopee, Chicopee Falls, Longmeadow, and Washington, D. C.

### Results of Questionnaire

1. Merits of dramatization for junior high school students.
  - a. Statements of principals.
  - b. Statements of teachers.



2. Particular subjects in which dramatization was found most valuable. Why?
  - a. Statements of teachers.
3. Appeal of dramatization work.
  - a. Statements of principals.
  - b. Statements of teachers.
  - c. Statements of pupils.
4. Outstanding dramatizations presented in various junior high schools.
  - a. Comments of principals.
  - b. Comments of teachers.
  - c. Comments of pupils.
5. Value of dramatization in club work.
  - a. Statements of teachers.
6. The Assembly - Why valuable?
  - a. Statements of principals.
  - b. Statements of teachers.
7. Points of general value in dramatization.
  - a. Statements of principals.

From these points of information I drew the conclusion: Principals, teachers, and students forcibly state that dramatization is valuable in the junior high school

1. Principals stress the social values of dramatization.
2. Teachers stress the educational opportunities of dramatization.
3. Students stress the possibilities of enjoyment of dramatization.

III. In Part III - Consideration of the Problem - I used "something borrowed". I answered questions on the possibilities of enjoyment, the social values, and educational opportunities of dramatization by quoting Grace T. Hallock; Emerson Taylor; Roy E. Abbey, Principal Oneida Intermediate School, Schenectady, New York; R. D. Fish, Supervising Principal, Falconer, New York;







Frances C. Hickox, Principal Norton Junior High School, Niagara Falls, New York; Truly L. Henry, School 3, Rochester, New York. I stated and answered the adverse criticisms found in the questionnaires and in the literature on the subject. I submitted statements from my two former junior high school principals to support the value of Part IV. From the above points I drew the following conclusions:

1. School executives believe in the value of dramatization for the assembly period.
2. The adverse criticisms are few.
3. The statements of my former principals emphasize the value of Part IV - A Year's Program of Dramatizations Suitable for Junior High School.

IV. I gave "something true" when I presented - A Year's Program of Dramatizations Suitable for Junior High School. All these plays had been previously tested and found valuable to students. After their presentation I decided:

1. All these plays offer enjoyment.
2. Many have social values.
3. Some present educational opportunities.

And now, my stranger friend, I have shared with you the results of my research. I conclude by assuring you that I have presented "something old, and something new, something borrowed" and something true. With strong statements from the literature on the subject which was available to me, from an exacting study of 116 questionnaires, from a detailed analysis of the adverse criticisms submitted, and from the results of individual work with many junior high school students, I have proved the value The Value of Dramatization in the Junior High School. Please corroborate my statement.



## VII.

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